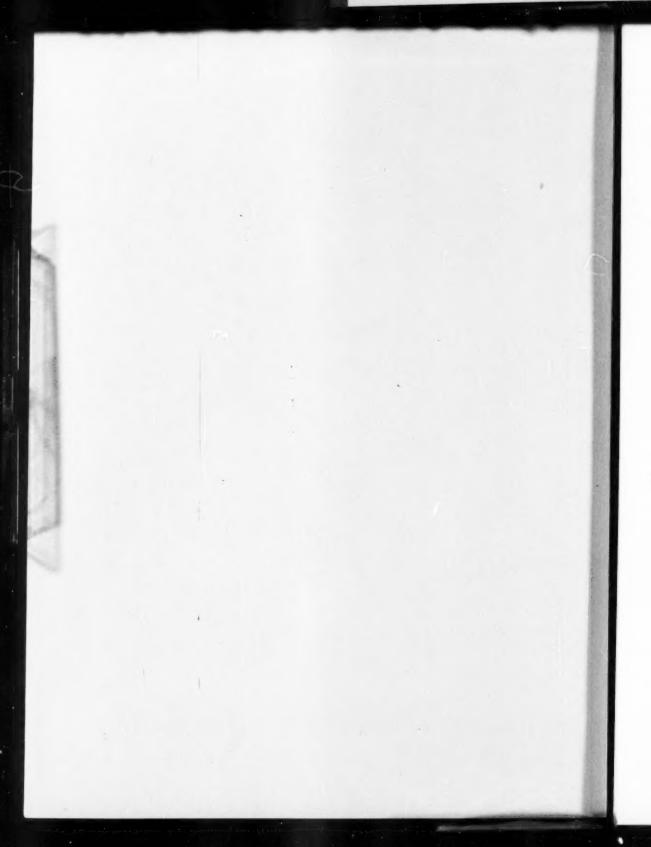
The ART Quarterly

SPRING 1952

PUBLISHED BY THE DETROIT INSTITUTE OF ARTS





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The ART Quarterly

PUBLISHED BY THE DETROIT INSTITUTE OF ARTS

Edited by W. R. VALENTINER and E. P. RICHARDSON Associate Editor PAUL L. GRIGAUT

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Fig. 1. JEAN AUGUSTE DOMINIQUE INGRES, Comtesse de La Rue New York, Private Collection

A "NEW" PORTRAIT BY INGRES

By WALTER PACH

S a biographer of Ingres, I was naturally much interested, and believe that many others must be interested, by the arrival in this country of another work by the master. It was recently on view at the magnificent exhibition of French painting held by the Carnegie Institute of Pittsburgh, where Gordon Bailey Washburn, the Director, listed the work as one of several that were being shown for the first time in America. He might have added that the delightful portrait of the young Comtesse de La Rue (Fig. 1) was being shown for the first time to practically all persons now alive. For it had been hidden away in a province of France and had remained inaccessible to all but the collateral descendants of the countess, together with such visitors as may have seen it in their home.1 Thus, though it is one of the most completely documented works by the master and had never before left the family of the sitter, it had been lost sight of for the greater part of a century. It had been diligently sought by people who can never see enough of Ingres, but all trace of it seemed lost. This was because of two changes in the name of its owners, due to the dying out of those branches of the family. The location of the painting was discovered by a mere accident.

Henry Lapauze knew of the work, and in his big book of 1911 speculated as to whether it was not the picture which figured in the Salon of 1802 as Portrait de Femme. Yet nothing in his lines on the subject can lead one to think that he had ever seen the picture, though he mentions it as appearing in the list that Ingres kept of his works, a document which had been published ten years earlier by Lapauze himself. He quotes Charles Blanc who, in 1870, dated the picture as of l'an XII. The hypothesis that the present picture was at the Salon of 1802 would, therefore, be in contradiction to the statement made by the illustrious predecessor of Lapauze, since l'an XII is the year 1804, or perhaps even 1805; (in translating the chronology dictated by the French Revolution into our own calendar, one may not simply add the number of years since 1792; if one needs to be exact one must also take the months into account).

An important latter-day development of science permits us to say that Lapauze was wrong in differing with Charles Blanc (which he did whenever he thought he could correct a statement by the older historian). When the

picture was studied, after its acquisition from the family of the countess, the thought occurred to its new owner that the infra-red rays might render more legible a now faded inscription on the back of the panel. The experiment was crowned with success. Not only was the dating by Charles Blanc completely verified, but in addition to the date *l'an XII*, a very characteristic signature was revealed (Fig. 3). Blanc, in drawing up his catalogue of works by Ingres, affirms that he uses only those dates given by the master himself on his pictures. Since there is no date on the obverse of the Countess's portrait, it is clear that the famous critic was following the inscription on the back of the panel. Further evidence on the point is furnished by his repeating the artist's words, *l'an XII*, whereas the preceding and succeeding pictures in the catalogue are all given in terms of the Christian reckoning of time.

The signature, exactly like those on such paintings as the *Granet* and the *Cordier*, and on drawings like those of *Mme. Suzanne Hayard* and of *M. Jal*,² differs from others in which the initial *I*, running below the line, is far closer to our present idea of the letter *J*. Another detail, noticeable in the signature before us as in many others, is Ingres' very unorthodox way of forming the second letter of his name, making the middle stroke of the *N* go from the lower left to the upper right hand angle of the letter, whereas the reverse slant of the line is, of course, the correct one.

The signature, however, is of largely academic interest for the authentication of the picture, which carries within itself every evidence of the master's hand. Nevertheless, for the sake of completeness, it should be mentioned that aside from the reference to it by the great artist himself, there is a detailed record of its passing through the branches of Mme. de La Rue's family, as well as the words of Charles Blanc and those of the Vicomte Henri Delaborde, the author of Ingres, sa Vie, ses Travaux, sa Doctrine, published in 1870. This authoritative book preserves for us Les Notes Manuscrites et les Lettres du Mâtre, including an "indication" by Ingres that "this portrait is one of those that he painted before his first sojourn in Rome, which is to say, before 1806."

With all of these details agreeing, the discovery of the date and signature is still of value in helping us to see a reason why Ingres used an unusual word in his reference to the painting. In the Liste de mes Ouvrages jusqu'à 1850, he writes: "Petit portrait de Mme. de La Rue." The obvious conclusion would at first seem to be that he intended to differentiate the "petit" portrait from a larger one of the same subject. However, since he appears to have painted no other portrait of Mme. de La Rue, he apparently was using the word in

the French idiom, as a term of endearment. We know that he had a particular affection for his painting of that early time, attested by his emphatic statement to Amaury-Duval when requesting that friend and favorite pupil to try to find his portraits of the Rivière family, for he was without information about them. The great exhibition of 1855 was being prepared, just half a century after he painted the three pictures which he desired to include, with other works. His words to Amaury-Duval were: "I remember, among others, a young girl's portrait; and I think that, if I have ever done anything good, it

is that portrait; therefore I should take pleasure in exhibiting it."

The portrait of Mlle Rivière (Fig. 2) presents striking similarities with that of the Comtesse de La Rue. The background of blue sky relieved by white clouds (which we find again in the famous portrait of Granet in the museum of Aix-en-Provence); the position of the head and neck — whose subtle line is almost identical in the two pictures; the bosom and, just below it, the little belt, placed high according to the fashion of the time; all confirm the date of l'an XII which, if it indeed means 1805, would put the present picture into the very year that saw the birth of the three wonderful portraits in the Louvre. One more point in common is still to be noted, this time not as to the image of Mlle Rivière but as to that of her mother. The picture of that lady, always regarded as one of the masterpieces of Ingres's early manner, is frequently called La Femme au Châle. The shawl thus immortalized turns out to be the property neither of Mme. Rivière nor of Mme. de La Rue — who also wears it — but a studio accessory of Ingres himself. The observation might have been made before the rediscovery of the present work, for the meticulous exactitude characterizing the artist's career caused him to recopy the pattern in unmistakable fashion, not alone in the paintings mentioned but in such works as the supreme Mme. de Senonnes at the museum of Nantes and the Comtesse de Tournon in the collection of Mr. Henry P. McIlhenny. How often Ingres used the supple lines of a shawl to aid him in transforming a mere likeness into a composition, a work of art, will be recalled by admirers of the master from many other paintings and drawings by him, even if the shawl is not always the same one.

The portraits of the Rivière family were so completely lost from sight in 1855 that Amaury-Duval, unlike the discoverer of Mme. de La Rue's picture, was unable to find them. It was only after the death of Ingres that a daughter-in-law of the Rivières bequeathed the three pictures to the Louvre. For those who have not read Amaury-Duval's book, it will be worth noticing that at this point the author is, for once, at variance with his teacher. When the three

portraits were presented to the nation, only two were placed on view, those of the parents. "Their enchanting daughter," as Ingres characterized the girl in the third painting, was absent from the group. Amaury writes: "It is possible that the present Director, a friend and great admirer of M. Ingres, had the same impression as I, for this portrait, to which M. Ingres seemed to attach so much importance, appeared to me to be the weakest thing, I may say the only weak thing that he produced in that first and so admirable manner which gave us the portrait of Mme. de Vaucey [sic] and those of M. and Mme. Rivière."

When one consults the edition of L'Atelier d'Ingres which Elie Faure published, adding his own invaluable notes to the delightful book, one finds a photograph of the Mlle Rivière facing the page where Amaury comments on the work — with the implied support of the Director of the Louvre. It is safe to say that few if any present-day students would share the opinion of those two nineteenth century men. The case is one more among the many which show that time brings about agreement with the masters. And if Ingres shared his affection for the Mlle Rivière with the Mme. de La Rue, in so many ways a parallel for the marvelous canvas in the Louvre, then it may well be that his adding the unaccustomed word petit to his notation of the present painting derives from the special feeling he had for his work of this beautiful period.

Thus the big fact to signalize is the one noted by Mr. Washburn, that a new Ingres has come to this country. It is a picture which foretells the sentiment he expressed in a phrase of old-time courtesy uttered only a week before his death at the age of eighty-seven. Accompanying some visitors to his door, and being warned by Balzac's daughter-in-law, the Countess Mniszech, against the January air, he said: "Ingres will live and die the servitor of the ladies." If the words appear a bit sententious to modern ears, they are still exact in telling of that devotion to the beauty of women which was to be seen, more than sixty years earlier, in the portrait of *Mme. de La Rue*.

American holdings of the master's work are still astonishingly small, even museums of such importance as those of Boston and Chicago still being without an Ingres painting. Although the French have always placed the artist among their very great men, he was not a favorite with most of our earlier collectors from whom, in this respect, Henry Walters, John G. Johnson and the Havemeyers stand out as splendid exceptions; the museums of their respective cities are testimony to that fact to this day.

During the lifetime of those discerning collectors we have seen how even Amaury-Duval could underestimate a great work by his idol. As it is no serious



Fig. 2. JEAN AUGUSTE DOMINIQUE INGRES
Mademoiselle Rivière
Paris, Louvre



Fig. 3. Inscription on reverse of Figure 1

derogation of Amaury's judgment to note that, so with Odilon Redon there is no disrespect in citing some words of his which reflect the idea of an earlier time. It was in 1889 that he wrote, in *A Soi-Même*, "The admiration of Degas for Ingres is a love that stops with the head: the heart does not count in the matter for a moment." Whether we can now trace our feeling to the one center of consciousness or the other, few of us would be willing to accept the words with which the great visionary continues his thought on "that idol of the schoolmen . . . the culmination of abstract and false art." Having had further experience of "abstract art," we are, on the contrary, better prepared to see Ingres as the man who can give us most help with the difficult problems of today, and therefore — to reiterate what I wrote of him thirteen years ago⁴ — as our best key to the future.

4 In Ingres, Harper and Brothers, New York, 1939.

 $^{^{1}}$ I wish to extend my thanks to Mr. Germain Seligman for his kind permission to publish the picture and to study the documents connected with it.

² For the four portraits just mentioned see the illustrations in the Lapauze book, Ingres, sa Vie et son Oeuvre, Georges Petit, Paris, 1911.

³ The three portraits last referred to may again be seen in Lapauze, op. cit.

STUDIES ON NICOLA PISANO

By W. R. VALENTINER

T

THE problem of the art and origin of Nicola Pisano and its continuation in the works of Giovanni Pisano is one of the most intricate in history, comparable to that of the Van Eycks. In both instances an older and a younger artist (in the Italian case father and son, in the Netherlandish one of two brothers of considerable difference in age) are against all biological order of equal greatness. In both instances two masters, following one another in rapid succession, revolutionize the art of their time and lay down the direction for more than a century. In both instances it is most difficult to explain where their art comes from and why it had to come precisely at a moment when the art of the preceding generations had reached an extraordinary height.

For Nicola Pisano's art, in spite of what has been said to the contrary in earlier art histories, is not greater than the Italian Romanesque art before him, no more so than the painting of the Van Eycks is greater than that of the school of Paris before their time; it is of an entirely different character and is great in its own right.

It is a mistake to speak of a "revival of sculpture in Italy" through Nicola Pisano, as if he were the only one to cause this revival. The revival took place at least one hundred, if not two hundred years, before him. On this point we must take issue with the only book on Nicola Pisano to appear in English (and not too long ago)² — not with its historical facts which are carefully assembled, but with the conception expressed therein of the aims of the medieval sculptors.

We are told that the advance which Nicola, even in his "early style, had been able to accomplish" in comparison to Benedetto Antelami is that "he introduced the illusion of depth." The "defects" of these earlier masters, the writers go on to say, "arose not only from the technical want of development of the artists, but also from the nature of their models, particularly ivory works." Nicola Pisano realized the "defects" in the methods of his "predecessors, and through his study of antique models . . . was led to concentrate his skill upon the development of the sense of depths in his reliefs."

We hardly need to point out that no sculpture is possible without the illu-

sion of depth. The only difference between the creation of depth in Romanesque sculptures and those of the Renaissance is that the movement in depth in the works of the earlier epoch is restricted to the plastic forms nearest to the spectators, while in those of the later epochs it goes from the front relief to a second and third plane and so on into the furthest distance, as we see it, for instance, in Ghiberti. The change from the first type of sculpture to the second cannot be considered a sign of progress, as is done by the writers of the book on Nicola Pisano. The point of view of the medieval sculptor, who preferred one front relief plane and a compact volume in isolated figures, was as justified as that of the Renaissance sculptors and their predecessors, who developed depths in several consecutive planes and incorporated the figures into their earthly surroundings.

We shall see, further, that Nicola Pisano's development of depth in his reliefs beyond a front plane (which is what the authors obviously have in mind) is very limited and that one can call him a medieval artist almost as justly as the artist who started the movement leading in after centuries to the Renaissance, for his art, like that of all great masters, was an end as well as a beginning. The time has passed when it was considered appropriate to blame the medieval masters, who combined a remarkable technical skill with a highly perfected

plastic sense, for "defects in their methods."

It would be, indeed, easier to write the art history of this epoch if we could call Nicola Pisano's art an advance over the Romanesque sculptors before him and build up his accomplishment by minimizing his predecessors, as has frequently been done. But nowhere is the questionable theory of a continuous progress in art less applicable than in the present case. A great art reached its height in the Romanesque sculpture of such masters as Wiligelmo of Modena and Benedetto Antelami, in the second half of the twelfth century, and their followers until the middle of the thirteenth century. Then there suddenly appeared, at almost the same time and in almost the same places, a most original art of entirely different character in Nicola Pisano's reliefs on Lucca Cathedral (c. 1258) and his pulpit in the Baptistery in Pisa (1259-1260). To say that Romanesque sculpture in north Italy and in Tuscany was dying out and had become dry and empty, is not correct. We become aware of this if we study such masterpieces as St. Martin on Horseback on the Cathedral of Lucca (first half of the thirteenth century) and St. George and the Dragon in S. Giuseppe in Pistoia (middle of the thirteenth century) (Figs. 1 and 2).



Fig. 2. St. George and the Dragon Pistoia, S. Giuseppe



Fig. 1. St. Martin on Horseback Lucca, Cathedral



Fig. 3. BENEDETTO ANTELAMI, Presentation in the Temple Parma, Cathedral



Fig. 4. NICOLA PISANO, Presentation in the Temple Pisa, Baptistery

with one of Antelami's from the Cathedral at Parma (about 1190). The latter has been said to be limited in conception and lacking in sculptural sense in comparison to Nicola Pisano. We have therefore selected the same subject treated by the two sculptors: the *Presentation in the Temple* (Figs. 3 and 4).

Antelami has placed his figures all on a front line on exactly the same level, adapting his relief to the wall of the church it decorates and to its pattern of horizontal and vertical moldings and pilasters. Each figure is a plastic unit in itself, its full volume with closed silhouette stressed through the open spaces between. Yet an exquisite linear rhythm connects the figures. The parallel lines of the draperies slant towards the figure standing next. The statuesque figures are larger in the center, decreasing slightly in size towards the sides, so that the curve connecting their heads follows the arc of the lunette, giving at the same time a feeling of retreating space towards both ends of the procession. The composition is most carefully balanced; the technique smooth and highly perfected. The well calculated empty spaces between the figures give the scene the sense of unreality, as they seem to be suspended in the air, their feet only lightly touching the ground on which they stand. Each person, although seemingly formed out of the same mold as the next, is finely characterized through varying modest and pious gestures, all expressing a spiritual tendency. Behind the symbolic meaning of the subject, the individuality of the artist disappears.

If we would judge Nicola Pisano's relief only from a formal point of view, in accordance with the theory that a more harmonious, selected and subtle art follows in time a crude and unbalanced one, one might think, not knowing the dates, that this relief is earlier in time than the one of Antelami. With the horror vacui characteristic of a primitive art, the relief is filled to the last corner with figures and objects. A clear relief plane is broken up in Nicola's work. Some figures protrude almost into the sphere of the spectator, others are moved slightly further back but the upper parts of the persons represented do not seem to be in the same plane as the lower. The plane in which the figures stand is not clearly marked. There is little symmetry or balance in the composition. It seems confused and restless compared to the Parma relief. Instead of draperies in soft curves we find the lower half of the relief covered by a wild criss-cross pattern with angular corners.

However, while Antelami's art is undoubtedly more subtle and refined, we cannot help but be stirred by the naïve, forceful and dramatic performance of the new personality we recognize in Nicola Pisano. The distant, objective attitude expressed by the lyrical temperament of the earlier master has been

replaced by an intense, subjective style of an artist who wishes to force the spectator into his sphere. The figures with their large heads are so strongly characterized that they seem almost to jump out of the frame; with an individuality thus far unknown in art. The variety of types is marked externally by the difference in their costumes and hair arrangement. Each woman wears her dress and veils in a different manner; each man has a different style of beard and hair. The form and expression of the face also speak for a great variety of different personalities. The figures are such pronounced individuals that their connection with another person seems difficult if not impossible. They live in isolation as do the products of Michelangelo's art. The breaking up of the composition which we observed is obviously a result of this individualism.

Thus we have here the beginning of that individualism in art which leads to artists like Jacopo della Quercia, Donatello and Michelangelo. This individualism is the modern element in Nicola Pisano which is opposed to the medieval conception of such masters as Antelami. It contains an anti-Christian tendency, because to be a Christian means to suppress your individuality to the point of losing yourself in a mystical union with Christ. The subordination of each figure to a common ideal, the renunciation of individuality is a striking characteristic of Antelami's types. Nicola Pisano's people carry themselves with a pride and a superiority which is more heathen than Christian, and which reappears in the works of the great masters in the world of the High Renaissance. The love of classicism is not a primary cause of his art, as has often been said, but is dictated by his individualistic and worldly nature, which looks for a similar philosophy of life among his contemporaries and in history. From a misconception of Nicola Pisano's art stems, undoubtedly, the definition we usually find in art histories, that he was "the first realistic sculptor of modern times," to which is added that he got his new point of view from copying Roman sculptures. This characterization was formulated under the influence of nineteenth century ideas. It is less essential that Nicola copied Roman reliefs than that he transferred the models he used into his own personal style in a highly original manner. And to praise him for realism in art makes little sense. Moreover the word "realism" has lost its specific meaning. If it means to make the art work "real" to us, like nature itself, it could as well be adapted to more abstract art like that of Antelami's, which is as real to us as Nicola's art and as realistic as all abstract art, although it is based upon a different aspect of nature. If with "realism" is expressed, however,

a closer imitation of nature, in the nineteenth century sense, we may question whether Nicola Pisano's art is so much preferable to the earlier Romanesque sculpture, which in many respects is nearer to our modern point of view.

But let us compare some of Nicola's reliefs with the Roman sarcophagus reliefs from which he copied some individual sections. The filling up of every part of Nicola's relief with figures so that no background is visible, agrees, indeed, with the Roman reliefs, which were in this respect probably the models for Nicola. But it should be remembered that this type of composition was in use, shortly before Nicola's appearance, in French cathedrals, as in Strasburg, for instance (see the *Death of the Virgin* relief, c. 1230, Fig. 10). It would be, therefore, more correct to say that as the tendency in his time was for a compact, filled-up composition, he selected for his models

the Roman sarcophagus reliefs as nearest to him.

If it comes to individual figures, we find that in Nicola's Adoration of the Kings (Fig. 6) the attitude of the Virgin is, obviously, taken over from the sitting goddess to the left in the Hippolytus sarcophagus (Fig. 5) in the Campo Santo. The horse's head with wild mane, next to Hippolytus, is likewise the model for the middle one of the three horses accompanying the Kings. The Roman relief has otherwise little in common with Nicola's work. It contains beautifully proportioned nude figures or figures whose bodies show clearly in all their anatomical details through the dress. In accordance with his sacred subject, Nicola used, of course, no nude figures, but we also feel very little of the nude underneath the mass of heavy drapery with which his figures are covered. It is characteristic that another antique figure which Nicola studied—the nude boy who supports the philosopher on a Greek vase also in the Campo Santo—is clothed so that he loses all ease of posture in the relief of the Presentation, where he supports the High Priest.

It is more important that the style of these two types of reliefs from different periods is based upon entirely different conceptions of life. The Greek and Roman works, which Nicola used, reflect the life of the Palaestra, where the body rules and the heads are only the accompaniment of the movement of the body. The figures are suave in outlines, carefully modeled from light to dark, the poses are conventional and elegant; the gestures lively but reserved; the connection between the figures is based upon the norms of a highly cultivated society. The art of Nicola in comparison is remarkably awkward and clumsy, but of much greater emotional character. The expression of the heads is more essential than that of the bodies. The bodies of the Kings appear insig-

nificant in proportion to their heads. The Virgin in this same relief, while her body is of enormous size, has a character of a statue, the drapery being built around her as if it were blocks of architecture. She does not appeal through any physical qualities like the Roman model, but her stern attitude would rather create fear.

It is interesting to compare the middle horse's head in the same relief with the horse in the Hippolytus sarcophagus, which formed the model for Nicola. The latter is held by a youth in such a manner that the neck of the horse forms a beautiful curve; the head of the horse pushed backwards expressing the noble pride of a well-bred steed. Nicola's demonic horse protrudes in strong foreshortening, pressing forward as if in wild fury, the breast blown up, the nostrils wide, the mane flaming. Thus even in the animals the artist shows an intensity of dramatic emotion which was unknown to the classical sculptor.

While the explosiveness of his performance appears modern, we still find in content and form typical characteristics of the medieval art. Such are the difference in size and proportions of the figures according to their importance; the emphasis upon the heads in relation to the bodies; the abstract treatment of the drapery that disregards the exquisite pictorial shadings of the antique figures and replaces it by a pattern of hard angular lines which destroy every subtle transition of light and shade in the model.

But most of all, the relief style is more medieval than classical in spite of a superficial likeness: there is very little development in depth in Nicola's reliefs. It is true, he frequently introduces a second row of figures behind the first which differentiates him from the earlier Romanesque masters, but he still tries to conform to the medieval idea of the front relief plane by bringing at least the heads of the figures of the second row to the front. They stretch their necks, often with considerable effort, between or above the heads of the foreground figures, while their size is enlarged out of proportion to the place they occupy.

We can observe another means of keeping the front relief plane more or less intact in the way Nicola connects the building in the background with the foreground figures. It is hardly accidental that in the *Presentation in the Temple*, the main group of the Virgin and Simeon looks as if it were crowned by the arches of the Baptistery behind them. Nicola isolated this group from their surroundings by connecting the silhouette of the figures with that of the building. Thus, while a cavelike space is created between the Virgin and

Simeon (its depth marked by the angels behind the Baptismal Font) the building itself is brought forward to the plane of the two main figures.

Similarly, on the right side of the relief above the High Priest, a triangular church front is seen which is connected with the plane of the High Priest through the two heads appearing behind him near each of his shoulders. A third instance of connection between a piece of architecture in the background and figures in front is encountered in the group between the two sections already mentioned, where a woman with a spectator on each side is placed against a rotunda which, with its curve, connects the three figures. The heads of these three figures, large in size, lean forward above the head of the Prophetess Anna who, much smaller, is squeezed in between the two front figures and acts as if she were trying to get into the front plane. The result is a curious shifting of foreground and background planes which makes us aware of the existence of space and depth, but not in the sense of the Renaissance sculptors, who developed depth in a continuous backward movement from the front to the distance.

Plastic forms of irregular shapes, constantly changing, with voids of deep hollows, create in Nicola Pisano's reliefs a vibrant life, an interchange of light and dark forms which always takes place in the planes nearest to the spectator. It differs greatly from the contrast between solid forms and large empty wall areas used by the Romanesque sculptors, and also from the overcrowded reliefs of the classical Roman sculptors. In the latter the figures of the second plane are carefully proportioned according to their more distant position and the movement goes generally from one side to the other, like a parade or a procession, sometimes with a counter movement in such motifs as battle scenes. In contrast to these movements parallel to the spectator's plane and to the fine wavelike pattern with flickering light effect of the Roman reliefs, Nicola Pisano's relief style of large blocklike forms is based upon a shifting movement from front to back and vice versa, but upon a movement of very short depth. This is an essential movement because it corresponds to the fierce temperament of the artist. A law seems to exist, obviously observed by him, that the more the depth movement increases in intensity and dramatic force, the narrower is the space in which it takes place and the nearer it is to the spectator. This rule has also been observed by certain painters, of different epochs, who were either possessed of sculptural tendencies like Mantegna (see his foreshortened Dead Christ) or who were sculptors by nature like Uccello or Michelangelo, both of whom give the

most complicated movements in the shortest possible distance within the front plane and achieve thus the intense dramatic force of their narrative.

In comparing Nicola's reliefs with those of his immediate predecessors in north Italy and Tuscany, we thus find him a master of great originality and of almost modern individuality, but in comparing him with sculptors of the Classical Roman period we become aware of his medieval characteristics which connect him with his contemporaries. We have, however, not yet mentioned an essential element in his art, which again separates him from his contemporaries and demands an explanation: his monumental and heroic traits.

It has never been sufficiently pointed out that his art is strongly and consciously directed towards monumentality. This is related to the fact that monumentality is always the expression of worldly, not of spiritual, power. Nicola's figures have exaggerated, inhuman proportions that are almost Michelangelesque but with exaggerations stressed in different areas: the bodies are short, the heads Herculean, the extremities enormous. The desire for monumentality does not derive from deep religious feelings, but from calculations of reason, from a sense of superiority over a world which has to be controlled. It symbolizes material power, as the history of architecture from Babylonia to our own day demonstrates. Behind Michelangelo is ranked the overpowering world position of the Counter-Reformation Papacy. The great power which induced the monumental forms of Nicola's art was, as we shall see, that of the Hohenstaufen Emperor Frederick II and of the city of Pisa which under his reign kept world trade in its hands.

This tendency in Nicola's art is especially obvious in the earliest works we know by him in Tuscany, in the reliefs of Lucca Cathedral (Fig. 7) and the pulpit in Pisa. Christ in the Lucca Descent from the Cross as well as in the Pisan Crucifixion (Fig. 8) is a figure of Herculean proportions. He is a hero ruling the world, even in death still of powerful appearance. This cannot be explained by Byzantine or Classical remembrances alone. It is true, Christ in Byzantine representations of the Crucifixion is the conqueror of life and death but this is due to his spiritual qualities, to which correspond a finely built body of elongated forms. In Nicola Pisano's reliefs, Christ is a worldly figure of massive body and powerful limbs: we cannot imagine ascetic virtues in an athlete of this type.

It has often been observed that we find Jupiter and Juno types in Nicola's compositions. The type of his Virgin is undoubtedly influenced by that of

an antique goddess, but she is even more severe and cold than this, more comparable to a queen of prehistoric myths who loves power and will not refrain from cruelty to preserve it. In the first reliefs of the Pisan pulpit there is little expression of Christian humility but much of a heathen atmosphere of gods of terrifying power. These scenes could as well take place on a public square of Rome in its earliest history. The *Presentation in the Temple*, for instance, might be a magic performance on the Capitolian hill in the presence of Consuls, Senators, a High Priest and a Sibyl.

The mythical and heroic tenor of Nicola's compositions, the gigantic proportions of the persons acting in his dramas, separate them from the contemporary sculptures of those artists who still accepted the abstract norms of early Romanesque art. If these latter show simplification of the narrative and of the forms, it is because they had to be adapted to the simple lines of the façades of the churches. But the sentiment in the stories told by artists like Antelami, the masters of the Regulus Legend and of St. Martin and the Beggar on Lucca Cathedral, and many other Romanesque sculptors of this school, is that of the Christian legends and contrary to Nicola Pisano's point of view. These artists are introverts while Nicola Pisano appeals directly and dramatically to the spectator. Take the St. Martin group (Fig. 1) as an example of the type of art generally known in Tuscany and North Italy when Nicola Pisano arrived from the South: we are captivated by the piety and modesty of the two figures so beautifully composed in triangular formation, by the mild sympathy of the knight and the humility of the beggar. Both these figures are of stately and tender appearance, finely built with slender bodies and reserved gestures, the opposite of Nicola's muscular, overbearing and energetic types.

How is it possible, we may ask, that two movements of such diametrically opposing character, one Christian and one heathen, could exist at the same time and in the same country, both movements producing works of the highest quality (and, in the specific instance, producing works even on the same building)? To understand this we must turn to the history of culture in the thirteenth century.

It is well-known that this century, which has been called the most radical in Christian history, produced a wealth of great individualities. They can be divided into two categories. There are those who started the first movement towards liberation from the dogma of the Church, some being scholars like the followers of Arabian philosophers, others rulers like Frederick II, the first

modern statesman and declared enemy of the Popes, or Alfonso X of Castille (1252-1284) who questioned the correctness of the Ptolemean system. And, secondly, there are those who believed in the dogma of the Church but wanted and created a reform upon a purely spiritual basis, like St. Francis, St. Dominic or, among the rulers, St. Louis of France (1226-1270) and Henry III of England (1216-1272).

So far as Italy is concerned, Frederick II (died 1250) on one side and St. Francis (died 1229) on the other, are the most influential figures in the culture of the thirteenth century. We believe that the Romanesque sculptors of the type of the Master of St. Martin on horseback are, as faithful servants of the Church, representative of the spirit of St. Francis, while Nicola Pisano, with his novel, worldly and heroic tendencies, expresses the spirit of Frederick II, "the greatest ruler between Charlemagne and Napoleon," as he has been called in modern times, the Antichrist as the adherents of the Church called him in his own time, the *puer Apuliae* whose residence was also the home of Nicola Pisano.

We have to restrict this antithesis somewhat. None will deny the influence of St. Francis upon art, the influence he exerted upon the painters from the earliest portrait artists of the saint to the masters of the Franciscan legends at the time of Giotto. His influence upon sculpture has not yet been brought out in the same way but it is not less obvious than in painting if our attention is once directed to it. It can be observed first of all in the sculptures created in the neighborhood of Assisi, from the earliest Sienese masters who worked in Orvieto to Lorenzo Maetani, and again in the school of wood carving in Umbria, especially in those touching Crucifixions and Depositions from the Cross at Tivoli, Volterra and other places in Central Italy which show, in their combination of a sweet lyrical style with a deeply moving piety, the spirit of St. Francis.

As regards the influence of Frederick II, the case is somewhat different. A spiritual leader of the emotional type of St. Francis, who became a companion and friend of the lower classes from which the artists arose, appeals directly to the artistic imagination. A statesman like Frederick II was by nature rational, his philosophy of life built upon reasoning. It is characteristic that the greatest philosopher of the Middle Ages, Thomas Aquinas, a master of reasoning, came from his realm, that his universities produced some of the most outstanding lawyers of his age and that radical Oriental scholars were welcome at his court. Those elements of culture, like philosophy and classical literature,



Fig. 5. ROMAN, SECOND CENTURY A.D., Hippolytus Sarcophagus Pisa, Campo Santo



Fig. 6. NICOLA PISANO, Adoration of the Kings Pisa, Baptistery



Fig. 7. NICOLA PISANO, Descent from the Cross Lucca, Cathedral



Fig. 8. NICOLA PISANO, Crucifixion Pisa, Baptistery

which could be acquired through intelligence, or with the help of logic and mathematics like architecture and music, were obviously nearer to the heart of the Emperor than paintings and sculptures, which by necessity at this time had to relate mostly Christian stories of emotional content.

Sculpture in South Italy and Sicily in the first half of his reign did not differ essentially from the traditional Romanesque character of these countries, a mixture of Norman, Lombard and Near Eastern styles, which they possessed when Frederick II started his rule. Even in the second half of his reign the schools of sculptors developed in connection with his architectural undertakings had not much originality except that the classical and French elements, introduced undoubtedly in accordance with the wishes of the Emperor, now became stronger. In spite of this, an indirect influence upon the artistic production of the time can, I believe, be recognized in the art following in the wake of the Imperial power.

This influence was, first, of an external kind. The innumerable commissions which the architects received for building palaces and castles must have been in themselves an encouragement to the arts, for architecture and sculpture cannot develop without connection with reality; the ideas of the masters of the plastic arts have to be tested by constant practice. More than this, the Emperor, after the negligence of centuries, appreciated and collected Greek and Roman sculptures. By placing them in palaces, gardens and squares he pointed out to artists the inexhaustible sources for study in these remnants of an older culture. Nicola Pisano would probably not have used so many motifs from classical sculpture without having been taught to study them first during his Apulian training. The models he used were not found only in the Campo Santo in Pisa. He must have seen some also in Rome and elsewhere before he came to Pisa.

But the impression made on him by the personality of the Emperor goes, I believe, much deeper. It would be strange if the art of the epoch would not, to some degree, reflect the heroic struggle in which Emperor and Pope were involved, a struggle which embraced and excited the whole world and whose spectacle made contemporaries shudder with fear and awe. No one had ever thought it possible that an Emperor could hold on to his world power to the last although under an interdict of the Pope for twelve years. The fight between Church and Empire was for the first time brought into the open, neither side giving an inch, the Emperor unafraid to stand up for his unorthodox convictions; the Popes fighting back with all their means in a well-organized

propaganda against the "beast of the Apocalypse." One of the Popes (Innocent IV) did not hesitate to hire murderers to kill the Emperor—a unique case in the history of medieval papacy — while another (Gregory IX) prayed in a hymn to St. Francis to destroy "the dragon sent by Satan" like St. Michael. The Emperor, on his side, used a demonic diplomacy against the demoralized priests of the Church, showing a remarkable resourcefulness in times of defeat and a great personal bravery. That he was open and consistent in his pursuit of worldly pleasures, in his enjoyment of French chansons and German minnesongs, in the Oriental glamour with which he surrounded himself, impressed the world more than if he had acted heretically only in private, as later Pope Boniface VIII did. Yet, his qualities were such that the Church had no difficulties in making devotees believe that he was the Antichrist whose arrival had been expected, the Antichrist who would be born, it was said, from a nun — this coincided with the fact that Frederick's mother had been in a convent when she became engaged to Henry VI — and who would surround himself by magicians and tempting women. But even the hatred of all true Christians could not prevent his new ideas from spreading out among all those liberal minded who lived in a world of imagination, since he advanced the arts and sciences and showed a generosity toward creative spirits unknown among his predecessors.

The bitter struggle between Frederick and the papacy ended, as is well-known, with both fighters mortally wounded. The reign of the Hohenstaufen lasted a half generation after the death of the undefeated Frederick (1250), until the battle at Tagliacozzo (1268) and the execution of Constantin by the Anjou; the constantly declining papacy of the Middle Ages held out only one

generation more before it went into exile in Avignon (1303).

That the heroic expression in the art of Nicola Pisano came late, at the end of this age, and that it was of short duration corresponds to similar occurrences in the history of monumental and heroic art from the age of Pergamon to that of Napoleon. With this in mind we can understand why a sudden break in Nicola Pisano's development had to take place, when he and his pupils created in his second Tuscan period the *Arca of S. Domenico* in Bologna (1264-1267) and the pulpit at Siena (1265-1268). His art suddenly became more subdued, more human in expression and in the proportion of the figures; his compositions became better balanced; his style lost its hard crude outlines and developed a softer and more pictorial effect. The spirit is no longer heathen but, although still powerful, descends to a Christian attitude.



Fig. 10. Death of the Virgin Strasburg, Cathedral



Fig. 9. Christ as the Tree of Life Siena, Cathedral, Pulpis



Fig. 11. Female Bust Formerly Berlin, Kaiser Friedrich Museum

This change of style is explained generally by his turning from classicism to Gothicism. Such an explanation touches only the outside. The essential fact is that he again followed the tendency of his time, which after the defeat of the German Empire in Italy turned away from the radical movements initiated by Frederick II. The victory went, not to the papacy but to the reforming, underground elements carried by the monastic orders: the Franciscans, the Dominicans, and not least, the Cistercians who brought with them from France the Gothic church style. This victory is marked by the condemnation of the philosophical systems of Averroes and Thomas Aquinas which had flourished in the realm of Frederick II. Both of these doctrines, although of entirely different character, were excluded from the Universities of Paris and Oxford around 1270. In the same year a turn of events had taken place in Siena, where Nicola and Giovanni Pisano were just finishing the pulpit of the Cathedral. After the disastrous battle in Colle in June 1269 the Ghibellines were driven out once and for all from the city, which in the future became one

of the strongholds of the Guelphs and of the Papal party.

Already a few years before a new religious movement had arisen, created by the Franciscans, whose leader in Tuscany in the sixties was Bonaventura (1221-1274), the great follower of S. Francis. Nothing is more characteristic of the new attitude in Nicola Pisano's works than the fact that we find on the Siena pulpit, although in an inconspicuous place, the first illustration in art of that Franciscan symbolism and mysticism expressed in Bonaventura's widespread work lignum vitae (Fig. 9). This tree of life, not to be confused with the tree of Jesse of much earlier origin, is best known from Taddeo Gaddi's fresco in S. Croce and from other Giottesque paintings. That it was represented in sculpture fifty years earlier and soon after the book of Bonaventura was written, has rarely been observed. In accordance with a verse of the Apocalypse (XXII:2) the cross of Christ is connected with the tree of life in Paradise. In Nicola's relief, out of the wound of Christ sprouts a tree containing in its branches: on one side St. Francis, a man with a crown in his hands, and a woman; on the other side a child, an old woman and a prophet. At the feet of Christ appear a lion and a basilisk; above his head the dove resting upon the apocalyptic throne, the hand of God and the sevenbranched candlestick. This complicated allegory has been cut in marble with an extraordinarily bold imagination; the figure of Christ, at the same time, expressing so much sensitiveness and tender human feeling that the young Giovanni Pisano has been suggested as creator of this group.

It is at least certain that the young Giovanni, as helper to his father on the Sienese pulpit, grew up under the influence of the new religious movement in Siena which later should produce so many saints and mystic followers of St. Francis. He never freed himself from this ascetic spirit during his life. If anywhere the Franciscan spirit is alive, we feel it in the mystic and visionary expressions of his prophets and sibyls on Siena Cathedral. It is true he was born in Imperial Pisa, where he spent his childhood. But the city was no longer in the midst of its worldly glory as it had been during the mature years of Nicola. It already lived under the shadow of the defeat of the party which had created it.

It is hardly correct to call Giovanni Pisano a Ghibelline artist, as has been done by his latest biographer.11 The best years of his life Giovanni worked in the Guelph city, Siena. Although in his advanced years he joined Henry VII when the German Emperor descended from the Alps to take up his residence for a few years in Pisa, it was for Giovanni a comparatively short period of romantic character. Afterward he returned to Siena to die there. His tragic personality cannot, of course, be explained only by the religious movements of his time, as that of Michelangelo can be explained alone through the Counter-Reformation. But it suited both well to use an ascetic conception of life as an undertone for their inborn austerity and melancholia. Of far more vehement character than his father, Giovanni Pisano never changed his style from the beginning to the end. Nicola Pisano was more impressionable to the historic changes of his time, perhaps due to a wider world experience and a more optimistic and complaisant nature. He grew up as an artist of worldly, almost anti-Christian tendency. Later he had to give in to some degree to the scholastic and orthodox conceptions of his patrons, although he secretly interspersed his compositions with worldly anecdotes, with beautifully dressed figures or genre-like animal groups (as in the Arca of S. Domenico, in the holy water font in Pistoia and in the groups at the foot of the Siena pulpit). It may not have been due to his special inclination but the fact remains that secular motifs are far more frequent in his works than in those of Giovanni Pisano. In his last work, the Fountain in Perugia (c. 1276-1278) which he executed together with Giovanni, classical motifs and secular stories abound and give an entertaining, sometimes humorous aspect to this work. Most of the historiated and animal reliefs in this work are from his hands12 while Giovanni added to it the reliefs of the two ferocious eagles, the reliefs of visionary content representing the Liberal arts, and a number of sombre statuettes of famous personalities from history.

It is generally agreed that Nicola Pisano was born in Apulia and came from there to Pisa to create his great works, as two Pisan documents add to his name "de Apulia." To minimize the importance of this fact for the development of his style it has been pointed out that the character of his Pisan pulpit (finished in 1260) can be explained better in connection with Tuscan monuments. It is said further that Nicola must already have been at Pisa about 1248, the birth date of Giovanni Pisano, because Giovanni is known to have been born at Pisa (natus Pisanus). It has been concluded that Nicola Pisano came to Pisa when

very young and had his training there.

Against this assumption stands another opinion expressed first by E. Bertaux and A. Venturi (which we believe to be the correct one) that Nicola's Pisan pulpit is, in its individualistic and monumental character and its classical tendencies, so isolated in Tuscany that its origin can be better explained in relation to the contemporary art in Apulia and Campagna at the time of the rulership of Frederick II, the Hohenstaufen who fostered a revival of classical Roman art in this sphere. This means that we follow the indications given us in the two mentioned documents, which hardly would have stressed the Apulian origins of the artist if this fact had not been of some importance to the artist and to his patrons at Pisa, or if it had been too remote in time to be remembered.¹³

To call the Pisan pulpit the work of a young artist, as has occasionally been done, is hardly justified. So great a work cannot be produced without a lifelong experience. We are probably right if we call it a creation of a man at the height of his working power, just as are the two great reliefs over the entrance of Lucca Cathedral which were done a short time before (c. 1255-1258). The fact that Nicola Pisano increasingly employed the help of assistants in the works following the Pisan pulpit may also speak for advancing age. We know that Nicola Pisano died soon after the completion of the Fountain at Perugia (c. 1278). That he was at that time in his seventies would not be incredible, if only for the reason that most great sculptors in history, for some inexplicable cause, die in old age.¹⁴

Let us surmise that Nicola was born about 1205-1210. He would then have spent his youth until his fortieth year in the southern part of Italy and his early activity would comprise the period from about 1225-1245. These were the years of greatest power and greatest artistic activities of Frederick II, who

ruled from 1211 to 1250.

Although it has never been attempted to suggest a place in Apulia from which Nicola Pisano might have come, it seems to me likely to be Foggia. This city must have been the most active place, so far as building undertakings were concerned, in the twenties of the thirteenth century when Nicola supposedly started his career. Here if anywhere in Frederick's empire there seems to have developed a school of sculptors. It was the Imperial residence from which were guided the politics of the world through almost three decades. Frederick had built here (from 1223 on) his most extensive and most beautiful palace, for whose construction many architects and sculptors were employed. The vast halls of the palace, its courts and fountains, statues, columns in verte antico, marble lions, etc., were famous and are praised frequently by contemporary writers. That it was of an exceptionally rich aspect we may take for granted from the fact that the Emperor, after his victory at Cortenuova, ordered the Lombard knights he had taken prisoner to be guided through its halls so as to impress them with the display of taste and culture. When the son of the English king, Richard of Cornwall, returned from the Crusades he was received by the Emperor in his splendid palace at Foggia.18

Very little is left of this splendor; nothing indeed except one finely carved doorway built into the wall of a later mansion. An original inscription on this doorway says that Protomagister Bartholomeus built the palace for the Emperor Frederick II. But even these slight remains are revealing. They show in the style of the ornaments a close connection with the fantastic and exquisite friezes of the Cathedral at Foggia, which was built not long before. It has rightly been said that these decorations are the *Capolavoro* of the intricate Romanesque

art of Apulia in the last phase before the arrival of the Gothic.16

It is hardly accidental that we find that the two best Apulian sculptors of this period known by name, other than Nicola Pisano, had their home in Foggia. A third may be added, Gualtiero da Foggia, son of Riccardo da Foggia, whose work, the Ciborium of the Cathedral at Bitonto, created in 1240, unfortunately has been destroyed with the exception of three finely carved capitals. Best known is Nicola di Bartolomeo, son of the builder of Foggia palace, who created the great pulpit in Ravello in 1272. The artist signed his name "Ego magister Nicolaus de Bartholomeo de Foggia marmorarius hoc opus feci." The other sculptor, contemporary of Nicola Pisano, is Peregrino who created at about the same time (between 1259 and 1283) parts of the pulpit and the paschal candlestick in Sessa Aurunca (north of Naples). He appears in a document of 1273 in which Charles I of Anjou ordered him to return



Fig. 12. NICOLA PISANO, Hope (detail) Siena, Cathedral, Pulpit



Fig. 13. NICOLA DI BARTOLOMEO
Female Bust
Ravello



Fig. 15. Head from Castle at Capua Capua Museum

Fig. 14. Fragment of bust from Castel del Monte Bari Museum



Fig. 16. Fragment of bead from Castel del Monte Bari Museum



immediately to Foggia to finish the windows (or mosaics?) for the Royal Chapel which he had begun. 18 Although in his case it is not certain that Foggia was his place of origin, it seems likely that he worked there before going to

Campania.

We observe in both these instances that the sculptors who came originally from Apulia took the road to the West, toward Campania, which was, indeed, a province where Frederick II also frequently took up his residence in the thirties, when he built the castle and the fortified Gate of Capua. On the other hand, the example of Peregrino proves that it was not unusual for artists to go to and fro between Apulia and Campania. It would be quite possible that some of the artists who worked on the Gate of Capua in the thirties would later be engaged to do some sculptures in Castel del Monte, the great Imperial castle begun in 1240.

Both sculptors, Nicola di Bartolomeo and Peregrino, must have been of about the same age as Nicola Pisano, following somewhat similar tendencies towards classical forms. Both lacked, however, the genius of Nicola Pisano and both stayed in the South while Nicola Pisano extended his activity to the north and developed there his great original works. It has been suggested by Toesca that Nicola di Bartolomeo was influenced by the Pisan works of Nicola Pisano but this is not very probable. At the time when the pulpit at Ravello was executed (in 1272), a political barrier had descended between the Southern realm of Charles of Anjou, the French conqueror of the Hohenstaufen realm who ruthlessly drove out or murdered all Ghibellines, and the city of Pisa where the Imperial party still ruled and where Nicola Pisano was active.

It is more likely that if there are connections between the style of Nicola Pisano and that of Nicola di Bartolomeo, the relationship between the two went back to their earlier periods, to the time when Nicola Pisano was still in the South. This is the more probable if we accept the theory that both artists—and with them others like Peregrino—grew up in the same school at Foggia. If we are right, as we shall see presently, in supposing that Nicola Pisano worked at Scala in the neighborhood of Ravello, this relationship would have continued until shortly before Nicola Pisano went to the North. Essentially, the latter never left the sphere of the Imperial party, because when he left the South, Frederick II was still alive, and when he created his pulpit at Pisa, Manfred, the son of Frederick, was ruling (until 1266).

Thus let us assume that Nicola Pisano took the same road as the two other sculptors. We should then be able to find some of his early works in the Cam-

pania, if anywhere. It seems to me not impossible that the female bust (now destroyed) found in Scala, not far from Ravello, and later in the Berlin Museum could be a work of this type (Fig. 11).

Generally this bust is considered closely connected with the bust of the Ravello pulpit (Fig. 13), if it is not actually given to the same master. But the style is different. It is much more alive and naïve in expression, with its wide open eyes whose pupils are incised, and with the smile of the slightly parted lips. It has a directness and primitive character which the other lacks. The Ravello bust is undoubtedly more perfect in modeling, but its master has not the temperament of the author of the Scala bust. In the latter there is much use of the drill to give a pictorial effect and to enliven the outlines, for instance in the treatment of the hair, while Nicola di Bartolomeo seldom uses the drill because he is mainly interested in a closed volume.

The momentaneous expression of the Scala bust is greatly due to the drill holes which mark the ends of the mouth and the nose holes and, of course, to the slightly opened mouth in which the teeth are visible. This characteristic we find also in some of the heads of Nicola Pisano's figures in the Pisan pulpit, which are generally of the same rounded facial types with heavy cheeks, short foreheads and strong lower sections. In the *Crucifixion* for instance we observe on the right corner a youth with similar facial proportions and with his teeth showing. Here also the design of the eyes with the round arched eyebrows is much the same, while the blunt nose and high upper lip can be found in some of the women under the cross, especially the one holding the Virgin.

The consistency of Nicola's forms becomes clear when we observe the same types in the later Sienese pulpit, which to a great extent was the work of assistants. Most of the *Virtues*, however, have always been given to the master (Carli, Gnudi), and it is here that we find in the figure of Hope another relationship to the Scala bust, which is proved by the comparison of the two heads (Figs. 11 and 12).

The base of this bust differs considerably from the Ravello bust which is cut straight at the bottom. On the other hand, it concurs with the fragment of a bust at Castel del Monte (Fig. 14)—another proof of the early date of the Scala bust, as the Castel del Monte sculptures can be placed about 1240-1245. It should be observed that the outlines of the Castel del Monte bust and the one from Scala have exactly the same flat curves at the sides and at the bottom. Whether the fragment of a head found in Castel del Monte (Fig. 16) belongs

to the torso is not certain, but this fragment shows how closely the art of some of the sculptors working at the Capua Gate was related to those working in the Apulian castle.

If we compare it with the Jupiter head²⁰ which formed one of the keystones of an arch in the Capuan gate (now in the Museum at Capua, Fig. 15), we find that the eyes are cut in the same manner, that an unusually deep triangle is driven sharply into the roots of the nose, the upper line of the triangle forming a continuation to the outer edge of the eye. If, in addition, we consider the fact that the treatment of the hair on the top of the head is identical in both instances, we are justified in believing that both busts were created by sculptors who belonged to the same school.

As we have mentioned before, the sculptors traveled from East to West and from West to East in the Emperor's South Italian provinces, whenever his undertakings demanded it. It is, therefore, very questionable whether it is correct to speak of a Campanian school and whether South Italy should not be considered as a whole as far as the sculptures of this period and those related to the Imperial buildings are concerned.

To those also belongs the Scala bust which, whoever executed it, should be dated around 1240 and not in the last part of the thirteenth century. Who is represented in this bust, whether a noble woman of the Sasso family which built a palace at Scala rivaling the Rufolo's of Ravello, or an allegory of the Church, as A. Venturi thinks likely, is impossible to decide at present. Although Venturi points to a contemporary manuscript where the *Ecclesia* is represented full-length in a Byzantine costume similar to that of the Ravello bust, it should be remembered that no bust portrait of the *Ecclesia* is thus far known, either in paintings or in sculpture. And even if the Ravello bust should be an allegory of the Church, it does not prove as yet that the Scala woman, who does not wear a Byzantine dress and is so much nearer to a real portrait, belongs to the same category.

We are inclined, therefore, to follow the excellent French historian Bertaux²¹ who, in studying the two busts, dreams of the festivals at the thirteenth century courts of the Anjou ruler Charles I (to which period he attributed them), quoting a contemporary chronicler who says: "The married women, and even the young unmarried ones, appeared with crowns on their heads, crowns which were decorated with precious stones like that of the Queen," and his observation is poignant when he concludes his description with the words: "le buste de Ravello . . . et le buste de Scala ont encore (sous le règne du conquérant

français) un peu de l'orgueil superbe qui avait créé l'art impérial de Campanie et d'Apulie, les effigies laurées des Augustales, les bustes et les statues de Capoue et de Castel del Monte."

The most important works on Nicola Pisano are: A. Venturi, Storia dell'arte italiana, III, 1906; K. Frey, The most important works on Nicola Pisano are: A. Venturi, Storia dell'arte italiana, III, 1906; K. Frey, Vasari ed, I, 1911; G. Swarzenski, Niccolo Pisano, 1926; P. Toesca, Storia dell'arte italiana. I, 1927; II, 1951; W. Stechow, Thieme-Becker, 1933; P. Toesca, Encyclopedia Italiana, 1934; W. Paatz, Werden und Weisen der Trecento Architectur in Totcana, 1937; G. M. and E. R. Crighton, Nicola Pisano, Cambridge, 1938; G. Nicco Fasola, Nicola Pisano, 1941; E. Carli, II publico di Siena, 1942; L. Coletti, "II problema di Nicola Pisano," Belle Arti, I (1946), 1 and 2; C. L. Ragghianti, "Approsimazione a Nicola d'Apulia," Domus, April, 1947; G. Gnudi, Nicola, Arnolfo, Lapo, 1948; E. Carli, Nicola Pisano, 1951.

2 G. M. and E. R. Crighton, op. cit., p. 87.

3 I agree with Ragghianti and Gnudi that the two reliefs on Lucca Cathedral are outstanding works by Nicola Pisano, 1950.

Pisano, the earliest known by him in Tuscany. The influence of Nicola is obvious in the relief by Giraldo da Como at the Abbey church of Montepiano, as M. Salmi (Sculpture in Tuscany, 1928, p. 120) has pointed out. If the last ciphers of the date (ANNO MCCL..) could be read, it would help us to date Nicola's earliest sculptures in Tuscany. Giraldo is mentioned from 1252-1282.

S. Toffanin, Geschichte des Humanismus, Pantheon, 1941.

8 Cambridge History of the Middle Ages.

6 E. Kantorowicz, Kaiser Friedrich der Zweite, 1921, Ch. II.

7 H. Thode, Franz von Assisi, 1885.

8 G. de Francovich, "A Romanesque School of Wood Carvers in Central Italy," Art Bulletin, March, 1937. 9 E. Bertaux, L'art dans l'Italie méridionale, 1904, I, book V.

10 E. Kantorowicz, op. cit., p. 511. 11 H. Keller, Giovanni Pisano, 1942.

12 Nicola's reliefs can be recognized through the heavy contours of their figures, who have large heads and short extremities while those of Giovanni have jagged silhouettes, broken up volumes with small headed figures built up solidly from below like the sitting allegories of the seven liberal arts. The Expulsion from Paradise, reproduced in Keller's book, (p. 14) as by Giovanni Pisano, is in my opinion a characteristic work of Nicola. 18 A short résumé on the different opinions regarding the difficult problem of Nicola's origin is given by

P. Toesca, Storia, II, p. 864 and footnote 83.

14 See W. R. Valentiner, Origins of Modern Sculpture, 1946, p. 4.

15 The historical facts mentioned here are based mainly upon Kantorowicz' well documented biography of Frederick II.

16 P. Toesca, op. cit.

 E. Bertaux, op. cit., p. 672.
 A. Venturi, op. cit., p. 584 and Count Vitztum, Handbuch für Kunstwissenschaft, 1914, p. 107.
 Of all students dealing with this subject, only Count Vitztum, op. cit., p. 108 dated the Scala bust earlier than the bust in Ravello and connected it with the sculptures at the Capua Gate.

²⁰ Prof. C. D. Sheppard, Jr. has kindly provided me with a photograph of the head.
²¹ E. Bertaux, op. cit., p. 784.

GONZAGA PORTRAITS BY FRANS POURBUS II

By MARTIN S. SORIA

ANY Flemish, Italian or Spanish court portraits of the sixteenth and early seventeenth centuries are optimistically labeled "Alonzo Sánchez Coello," although that artist's authentic works have become rare. In the following pages paintings attributed to Sánchez Coello and sometimes even to Rubens are given to the well-known Flemish painter Frans Pourbus II (1569-1622).

Both Rubens and Pourbus went to Italy in 1600 and both became court painters at Mantua, Rubens intermittently until 1608 and Pourbus from 1600 until 1609. The moneys to finance such munificent patronage came to Vincenzo I Gonzaga, Duke of Mantua, from his wife Eleonor de Medici, sister of Maria de Medici, Queen of France and of Henry IV. Vincenzo and Eleonor had several sons1 and two daughters, Margherita (born in 1591), and Eleonor (born in 1598) who married Emperor Ferdinand II. Pourbus painted at least four unsigned portraits of Eleonor de Medici: (a) a half-length at the Pitti, no. 187 (Fig. 1);2 (b) a replica once at Dr. Benedict's, Berlin; (c) a variant (bust) on the New York market (Fig. 2); (d) another variant (bust), panel, 46 x 38 cm., in the Academy of San Carlos, Mexico City. The first three paintings were published as by Rubens by the world's leading authority on that master, Dr. Ludwig Burchard. By 1933, however, Dr. Burchard unhesitatingly assigned all three portraits to Pourbus.6 Eleonor's younger daughter of the same name is depicted in the signed painting at the Pitti Museum at Florence, no. 391 (Fig. 8), about four to six years old. Burchard suggests that the fulllength portrait of a princess at the Uffizi Museum, also at Florence, no. 3428 (Fig. 3), is probably the elder daughter Margherita. This picture is signed "Franc(isc) us Pourbus Junior Antvers faciebat a Mant(ua) ano 1605." Thus the picture can only represent a member of the Mantuan court. That it represents, indeed, Margherita can be proven by comparing it with the two portraits of Eleonor de Medici in the Pitti and at New York. In the Pitti portrait Eleonor wears on her left shoulder a magnificent brooch with a large diamond in the center, surrounded by eight small ones and with three pendent pearls. The Princess fondles a brooch so similar that it must be the same one slightly made over by a jeweler. The chain worn by Eleonor in the New York picture is

exactly the same as that around the neck of the Princess. In addition, the diamond finger ring and the large pearl earrings with a small diamond in the ring worn by Eleonor in the Pitti picture were either bodily borrowed by the Princess or exactly imitated in design. Nobody but a daughter would be allowed to wear Eleonor de Medici's jewelry. Furthermore, the cut of the faces is so similar that we are safe in accepting Burchard's suggestion and can definitely identify the Uffizi Princess no. 3428 with Margherita at the age of sixteen.

This identification carries with it that of two paintings, one at the Metropolitan Museum of New York (Fig. 4) (92.7 x 69.2 cm.), the other in the Alejandro E. Shaw Collection, Buenos Aires (Figs. 5 and 6) (94 x 71), both hitherto identified as representing Rubens' great protectress Princess Isabel Clara Eugenia of Spain and attributed to Alonso Sánchez Coello.⁷ It is interesting to note that the New York portrait of Eleonor de Medici twenty years ago was also attributed to Sánchez Coello when it was owned by Thos. Agnew's. Isabel Clara Eugenia was born in 1566 and Sánchez Coello died in 1588. The subject of the New York and Buenos Aires pictures is in her early teens. The wide collar she wears did not come into fashion until the turn of the century when Isabel Clara Eugenia was nearing the middle thirties.

The portraits in the Metropolitan Museum and at Buenos Aires differ from one another only in the pattern of the collar, shirt and stomacher, in some of the detail of the diadem, in the addition of a curtain in one picture and of bracelets (borrowed from her mother) in the other. The pose, the facial expression, the jewelry are exactly the same. That they represent the same subject as the Uffizi portrait no. 3428 a few years younger can hardly be doubted if one compares the features. The two half-length paintings were probably done between 1601 and 1603 when Margherita was from eleven to thirteen years old. In all three pictures she wears the same jewelry, the dresses are of almost the same pattern and of nearly identical cut.

Both pattern and cut varied greatly from one European court to another. They were different for the Gonzagas at Mantua, the Medicis at Florence, the Savoys at Turin, the courts at Madrid and Vienna, at Paris and at London. A slightly younger age in the New York and Buenos Aires pictures, as compared to Uffizi no. 3428, is indicated by the greater softness of the face, and by the open collar showing a bit of the shirt. This feature and the double string of pearls around the neck occur again in Pourbus' signed portrait of Margherita's younger sister Eleonor (Pitti no. 391). Young Eleonor's marked re-



Fig. 1. Frans Pourbus II, Eleonor de Medici Florence, Pirit



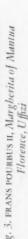




Fig. 3. FRANS POURBUS II, Margberita of Mantua Florence, U ffizi



Fig. 6. Detail of Figure 5



Fig. 5. FRANS POURBUS II, Margherita of Mantua Buenos Aires, Dr. Alejandro E. Shaw



Fig. 7. FRANS POURBUS II, Francesco IV Gonzaga San Francisco, California Palace of the Legion of Honor



Fig. 8. Frans Pourbus II, Eleonor of Manina Florence, Pini

semblance to the features of the New York and Buenos Aires portraits clinches their attribution to Pourbus and the identification with Margherita Gonzaga.*

Two portraits of her are listed in old inventories of 1627 and of 1665, published in Alessandro Luzio's La galleria dei Gonzaga venduto all' Inghilterra nel 1627-28, Milan, 1913, pp. 108 and 315. From A. Bascher, "Frans Porbus, peintre des portraits à la cour de Mantoue," Gazette des Beaux-Arts, XXV (1868), 282 ff, we know that on January 17, 1605, Emperor Rudolf II ordered a portrait head of Margherita which arrived at his court in Prague on February 21. Rudolf had the box opened right after arrival, and placing the picture in his gallery of European court beauties he said: "She is the most beautiful of all." The next day, however, he remarked: "I should like to get married and have cherished this desire for a long time, but I cannot make up my mind. I do not know why." Seven years later Rudolf died, unmarried still. The little anecdote indicates the function of these portraits of Margherita: they were destined for the delectation of foreign bachelor princes, guiding them in the selection of a bride. This is why Pourbus created various replicas of his portraits of the Gonzaga princesses. Apart from this purpose, replicas of court portraits were needed as gifts to the far flung dynastic relatives with whom such courtesies were customarily exchanged. Thus, as we have seen, there survive at least four versions of Duchess Eleonor de Medici's portrait.

Pourbus' portraits belong to the new, full-length and life-size, international style of palace portraiture, a type which since about 1565 was seen at Madrid in the works of Sánchez Coello. ¹⁰ It soon spread, along with Spanish court ceremonial, language and costume, to the other European courts. Portraits by Pourbus were attributed to Sánchez Coello because of this uniformity of style, which aimed at dignified but unpretentious and reserved representation, not eschewing a moderate display of costumes and jewelry, and various accessories only sufficient to indicate space, such as curtains, velvet-draped tables or leather-backed chairs. The princely likenesses painted by Pourbus at Mantua and later on at Paris¹¹ are based on sober observation of reality as demanded by his patrons who enjoined him "not to invent anything and to paint his sitters exactly as they are." These portraits possess a baroque appeal in their truthfulness, their sensuousness and their variety of color and texture.

¹ Heir to the throne, Francesco IV Gonzaga, the fifth Duke of Mantua, was painted by Pourbus in a portrait in the Mildred Anna Williams Collection of the California Palace of the Legion of Honor, San Francisco

(Fig. 7). See Julius Held, Rubens in America, p. 45.

First attributed to Pourbus by Frizzoni, Rassegna d'arte, 1905, p. 85.

In the Morgan (Breadalbane) sale, London, March 27, 1925, no. 111, as by the Spanish painter Antonio Palomino, sold to Buttery for 32 guineas. In 1927 at Agnew's as by Sánchez Coello, Roland L. Taylor

Palomino, Fill Antica Callesia, Callesia, April S. 1944, no. 26, as by Rubens, and no repro-Collection, Philadelphia, sold at Parke-Bernet Galleries, April 5, 1944, no. 26, as by Rubens, and so reproduced in color in the Art News, May 1-14, 1945.

⁴ Formerly in the collection of Joaquin Cardoso, later attributed to Christofano Allori. Reproduced in Secretaria de Educación Pública, Sociedad de Arte Moderno, Obras Maestras de la Pintura Europea en Mexico,

Mexico, 1946, p. 49.

"Alcuni dipinti del Rubens nel suo periodo italiano," Pinacotheca, I (1928/29), 8-9, figs. 4-5.
 Thieme-Becker, "Pourbus," Künstlerlexikon, XXVII, 315-316

7 Harry B. Wehle, A Catalogue of Italian, Spanish and Byzantine Paintings, The Metropolitan Museum of

Art, New York, 1940, p. 225, no. 25.110.21. Bequest of Collis P. Huntington, 1925.

8 After leaving Mantua, Pourbus became court painter at the court of Margherita's aunt Maria de Medici, at Paris. In the Prado Museum are Pourbus' signed and dated picture of Maria, 1617 (no. 1624) and his portraits of her daughter Elizabeth of France, wife of Philip IV of Spain (no. 1625 and 1977). Numerous likenesses by Pourbus of Louis XIII and of his wife, Anne of Austria, daughter of Philip III of Spain, exist in European and American collections.

⁹ One of them, Henry of Lorraine, Duke of Bar, married Margherita in 1606. Van Dyck painted Margherita in 1634 at 43, prematurely aged (Uffizi no. 196.)

10 See Max Dvořák, Gesammelte Aufsätze zur Kunstgeschichte, Munich, 1929, pp. 208-226 (first published

11 On Pourbus at Paris, see Werner Weisbach, Französische Malerei des XVII. Jahrhunderss, Berlin, 1932.

THE ROMAN WORK OF DOMENICO MARIA CANUTI

By EBRIA FEINBLATT

THE work of a Bolognese painter who left several interesting decorations in his native city and fulfilled at least three important commissions in Rome in the third quarter of the seventeenth century has been quite forgotten by modern scholars of the Italian baroque. This neglected artist is Domenico Maria Canuti, a poor farmer's son, according to Crespi, who was discovered by the Abbot Taddeo Pepoli of the Olivetan Order and was a pupil of Guido Reni. Canuti was born in Bologna in 1620² and died there on April 6, 1684. His works have never appeared in the literature on art history; his principal Bolognese ceiling fresco has never before been photographed, and although he has been cited as having painted in two of the principal palaces in Rome, no attention has ever been paid to these works. Only his ceiling fresco in the church of SS. Domenico and Sisto on Monte Magnanapoli bears some recognized testimony to the renown which one time called him from Bologna to Rome. And only this latter fresco has recently been the subject of some discussion in the course of a series of articles on that church.

Yet his work, curiously so ignored, deserves study and recognition, for the vault of SS. Domenico and Sisto alone is an interesting and characteristic decoration which indeed should occupy a place in the analysis of Roman baroque ceiling painting. Of equal interest are such frescoes in Bologna as those in the Palazzo Pepoli (now Campogrande), Palazzo Fibbia (now Calzolari), the Cloister Libreria (now Biblioteca, Istituto Rizzoli) of S. Michele in Bosco, and last but not least, his large decoration in the Palazzo Altieri in Rome, never before discussed and here for the first time rightly attributed to him. Some of his labor has been lost in the changes which have occurred in Bologna[†] and Marmirolo, but in Padua recently two of his six paintings were found from the church of S. Benedetto Novello which is no longer in existence (suppressed in 1797).

The chief source for Canuti's life and works is Crespi's supplementary volume to Malvasia, but there also exists in the Biblioteca Communale of Bologna, in an unpublished manuscript by Marcello Oretti, a full bibliography on the artist and a list of his works, including those in Rome, Perugia, Mantua, Padua, Ferrara, Siena, Imola and Forli. The most curious feature of

this undated manuscript which, however, cites references of 1776 showing that it was written after Crespi, is the omission of any reference to Canuti's connection with frescoes executed in either the Palazzo Colonna or the Palazzo Altieri, the two Roman buildings which appear so regularly in modern accounts of his *oeuvre*, indicating that exactly a century after their execution they had already been forgotten.

In 1672 Canuti came to Rome. Crespi did not give the year but Zanotti wrote: "Circa MDCLXXII fu chiamato a Roma il Canuti a dipingere la chiesa delle monache de' santi Domenico e Sisto, e dovendo colà lungamente dimorare . . ."¹⁰ Gualandi claimed, without including documentation however, that Canuti went to Rome on April 3, 1672, a good probability since by the end of the year he had completed an apparently important piece of work there; and, finally, Canuti was inscribed as a member of the Academy of S. Luke on September 4, 1672. ¹¹

According to documents relating to SS. Domenico and Sisto, published in the Memorie Domenicane, 12 the painting of the nave ceiling was begun in 1674. The first record of payment is dated 10 Marzo 1674, and is signed by Canuti and Haffner who have already received 100 scudi in fede. Then follow four other entries, all of the same year. The activity of the painter in the church is borne out by several sources: in the 1675 Studio of Titi; and by the historians of the church themselves, "En 1636, Battista Petraglia exécuta tous les stucs de la nef . . . mais les peintures n'y furent faites qu'en 1674, par Domenico Antonio [sic] Canuti et Enrico Affner, et coûtèrent y comprises quelques dépenses accessoires la somme de 780 écus."13 The terminal period of the work is also amply documented. In addition to the year painted in the lunette over the main portal, ANNO JUBILEI MDCLXXV, the Barberini MS. (lat. 6380) in the Vatican Library reads under the date 10 Agosto 1675: "Lunedi festa di S. Domenico fu celebrata delle monache di Montemagnapoli nella cui chiesea si scoperse la superbissima volta dipinta a chiaro scuro."14 And finally, a letter from Canuti himself, written from Rome on December 7, 1675 to Count Odoardo Pepoli in Bologna, refers to the conclusion of the work: "... doppo terminato il lavuoro della nostra Chiesa ..."15

Thus the ceiling of SS. Domenico and Sisto was not undertaken in Canuti's first year in Rome despite the fact that according to both Zanotti and Crespi he was originally summoned there to decorate the vault of that church; instead two years elapsed before the work was begun. What did the artist do in that time? According to Crespi:

Compita la suddetta Opera [SS. Domenico and Sisto], fece il Canuti in Roma la tavola da altare con S. Bernardino per la chiesa di S. Francesca Romana de' monaci Olivetani: dopo la quale gli fu commessa la grande Opera di dipingere a fresco tutta la galleria del Contestabile Colonna, nella quale pure dipinse il suo quadraturista l'architettura: ed il Zannotti tiene una lettera del Canuti, scritta al suo cognato Gio, Giuseppe Santi a Bologna, in data dei 23 Luglio del 1672, nella quale gli dice, d' essere stato da lui sul ponte, quella mattina di Contestabile: e che ha cominciato a dipingere, a che ha speranza di riuscivi bene: ed in altra lettera scritta al medesimo li 30 Luglio del 1672, gli dice, che tira avanti alla gagliarda, a che pensa d'essere messo in opera dal Principe Borghese avendolo saputo della Duchesse edi Bracciano. Ne

Aside from the error in chronology relating to SS. Domenico and Sisto, Crespi here presents reliable evidence that in July of 1672 Canuti began to work in the Galleria of the Contestabile Lorenzo Onofrio Colonna. How reliable this evidence is, is borne out by a letter from Canuti to Count Odoardo Pepoli, the only letter written in 1672 from him in Rome that exists in the Pepoli Archives in Bologna, and which is here reproduced for the first time:

Illustrissimo Signore Padron mio Colendissimo

Per darli piu distinto raguaglio del operato per questa Eccelenza, ho prolongato il tempo sino al intero compimento d'una della due Antichamente asignatici; quale mi supongo sarà ella apiena informato del intero agradimento del Signor Conte Stabile e di tutti quelli di hon gusto nella Professione qualle a moltiplicato in me e nel Compango¹⁷ il coraggio per la seconda operatione che di già se li è dato principio...

Di Vostra Signoria Illustrissima Roma li 17 deccembre 1672

Devotissimo Obligatissimo Servitore Domc. Ma. Canuti

With Crespi's statements and with this letter we are plunged into one of the strangest oversights and obscurities in the history of Roman baroque fresco painting. For where, actually, is Canuti's labor in the Galleria of the Palazzo Colonna, attested to in all the later lists without the slightest compunction over the contradiction implicit in assigning to him a vault universally agreed to be the work of Coli-Gherardi? And from Canuti's letter itself, never before consulted, do we find substantiation that he and Haffner decorated in this gallery? Or only meager information that they completed one of two "old" or former assignments for the Contestabile, and with such appreciation on all sides that they were encouraged to begin work on the second undertaking? The account implies that these works were of considerable importance. But if Canuti painted in the Palazzo Colonna, why is his name unrecorded in Titi, 18 and especially in the 1783 Catalogo dei Quadri e Pitture esistenti nel Palazzo dell Eccellentissima Casa Colonna?

The fact emerges that since Crespi's account of Canuti's activity in the

Galleria Colonna, all subsequent references¹⁹ to the artist are apparently without any awareness of the implications and problems of their ascriptions, and we have to examine now for the first time the question of his work for the Contestabile. There are several suppositions, but the discussion must still remain largely hypothetical, since there is nothing in the available section of the Palazzo Colonna today that can be assigned to Canuti, and without the aid of the Colonna Archives, at present inaccessible, nothing can be decided.

One of the first possibilities that suggests itself is that Crespi may have erred or exaggerated in averring that Canuti had begun to paint in the Galleria; a similar exaggeration appears in his description of Canuti's work in the Palazzo Altieri, where he claims that he painted "... tutta la gran sala, e tuta la maestosa galleria..." The artist himself, in referring to this work wrote, "... habbiamo (con il compagno) intrapreso un Camerone nel Palazzo Altieri..." and in truth only "la gran sala" is by the Bolognese. Canuti and his quadraturista may have decorated two other rooms, as indeed would appear from "due Antichamente asignatici," and "la seconda operatione." As previously mentioned, however, a survey of a large part of the building this summer revealed no work by Canuti, and leaves only the chance that this might have been done in another wing of the Palazzo where there are now the private apartments of the Princess Colonna. Another alternative is alteration or refabrication in the Palazzo, which did take place in 1731-1732, on the course of which Canuti's labor may have been lost.

To suppose that Canuti decorated the Galleria in 1672 to the complete satisfaction of the Contestabile, who then had it entirely repainted by Coli-Gherardi in 1675-1678, ²¹ is of course insupportable, rendered doubly so by the apparent fact that Giovanni Paolo Scor worked on the ceiling as early as 1665. ²² We cannot, therefore, cast any more light upon the problem, which must await final clarification with an investigation of the Colonna archives and of that portion of the palace now closed to research. It is not without interest in passing, however, to note some points of resemblance between the two medallions by Canuti over the stairs of the Palazzo Pepoli and scenes which later appeared on the Colonna ceiling.

These exist between the medallion with Taddeo Pepoli receiving confirmation as Apostolic Vicar in 1340 from Benedict XII and the medallion representing Marcantonio Colonna receiving command of the Fleet from Pius V; and also between the medallion of *Taddeo Pepoli Elected Prince in 1338* (Fig. 1) and the scene along the right border of the Colonna fresco showing *Marcantonio*



Fig. 1. DOMENICO MARIA CANUTI, Taddeo Pepoli Elected Prince Bologna, Palazzo Pepoli



Fig. 2. GIOVANNI COLI AND FILIPPO GHERARDI, Marcantonio Colonna Receiving Homage from Two Orientals
Rome, Palazzo Colonna



Fig. 3. ANGELO MICHELE COLONNA, Fresco in the former Sala del Consiglio Communale Bologna, Palazzo Communale



Fig. 4. DOMENICO MARIA CANUTI, Ceiling Fresco Bologna, Palazzo Pepoli

Receiving Homage from Two Turbaned Orientals (Fig. 2). The chief figure in each of these two latter scenes stands in almost identical position, especially in regard to the legs, so that one almost seems the reverse of the other. Thus also in the two former medallions we find that both are scenes with protagonists receiving honors from popes, in not unrelated settings of Venetian character, the action placed on stairs and in characteristic Venetian profile, diagonal view.

If in the middle of December, 1672, Canuti had begun on the seconda operatione for the Contestabile, this work must have carried over into the new year, and in all that time there is but one letter from him to Odoardo Pepoli, Christmas wishes dated December 16, 1673, with this postscript: "Il Quadro per la Capeleta di Vostra Signoria Illustrissima e fornito, è spero pasato le Sante feste inviarlo costi." Thus, while still working for the Contestabile and/or while waiting to begin in SS. Domenico and Sisto, Canuti carried out orders for his chief patron, the Count Pepoli in Bologna. In 1674-1675 he worked in the church, and then in the last month of the year, according to a letter to the Count dated December 7, he began work on a large hall — un Camerone — in the Palazzo Altieri. This painting, equally forgotten with his work in the Palazzo Colonna, has been published but once and then as the work of Nicolo Berrettoni.28 The large fresco appears on the first floor of the Palace in a room which is now entered from a side street to the left of the main entrance. Waterhouse remarked upon the fresco's "very complicated architectural surround," which is patently one with the work of such quadraturisti as Enrico Haffner or Domenico Santi, while the painting itself is characteristic of Canuti, and the whole ensemble Bolognese baroque and quite dissimilar from anything by Maratti, to whom it was once attributed, quite as baselessly as to Berrettoni.

This elaborate ceiling (Fig. 5) is like SS. Domenico and Sisto, but even more in the tradition of the Bolognese baroque. The combination of a figural area with an almost overpowering decorative border or support is the characteristic which marks not only Canuti's ceiling in the Palazzo Pepoli but is also the distinguishing feature of many other church and palace decorations in Bologna, which are inter-related in being the joint work of figurista and quadraturista. These operated in pairs in that city to an extent not found elsewhere in Italy, and produced results which have not lost their intended impressiveness with time. Among the earliest of this type of fully developed architectural illusionism is the Chapel of the Rosary in S. Domenico, executed

in 1656 by Angelo Michele Colonna (1600-1681) and Agostino Mitelli (1609-1660). In the apse ceiling, above a cornice, rises a broad, richly decorative architectural support with grisaille medallions over a painted railing. Higher up appears a great angel-supported wreath within the sky. In the arch before the apse is a ceiling painting, the Glorification of the Virgin, again encircled by elaborate architectural perspective. This latter type of deep, architecturally framed fresco was used by Canuti in his Bacchus and Ariadne ceiling of the great hall in the Palazzo Fibbia (Calzolari), the quadratura the work of Domenico Santi, called Mengazzino.

A decade later Angelo Colonna's frescoes for the vault of S. Bartolomeo di Porta Ravegnana embody more strongly the style of the Bolognese baroque, a complete and tight architectural framework enclosing the ceiling, with a profusion of decorative motifs, fruit and floral festoons, putti, wreaths, etc. Here the renowned Mitelli having died in Spain in 1660, his place was taken by Giacomo Alboresi (1632-1677), a lesser ornatista who worked with him thereafter, and who also painted the ornament which encircles Canuti's ceiling in the Palazzo Zambeccari (now Banca Populare). Twenty years later, in 1696, the brothers Antonio and Giuseppe Roli decorated the vault of S. Paolo Maggiore. Giuseppe (1645-1727), one-time pupil of Canuti's and still obviously influenced by Colonna, following his brother's death painted with Paolo Giudi, a ceiling which belongs essentially to the same plan and type as that in S. Bartolomeo; only the architectural details have become exaggerated to a scenographic degree, the heavier, more ornately loaded columns inclining with the vault and "moving" until the spectator discovers the place which renders them upright, as in Colonna's vast ceiling in the former Sala del Consiglio Communale of 1674 in the Palazzo Communale.

This fresco, contemporary with Canuti's work in Rome and accomplished with the assistance of Giacchino Pizzoli (1651-1731), continues the same manner of decoration found in Colonna's work of ten and twenty years before. The long vault (Fig. 3) is dominated by the architectural frame of heavy cornice, railing and columns, and the central painting is of the cartouche type in shape, without depth. The customary conjunctive features of painted arches, festoons, putti, nude male figures, termini, etc., contribute to the elaborate ensemble. Imposing as is this architectural illusionism, however, it is quite surpassed by the astounding vault in the Palazzo Pepoli, where the quadratura (Fig. 4) is among the most intricately combined of its time, and where rela-

tively sober, solid architectural structure is broken up into all variety of floridly decorative detail. There is actually more of the decorative design of this ceiling to be found in Colonna's work in S. Domenico of twenty years before than in the Palazzo Communale, separated from the former by a few years, but Canuti shows himself here in the Pepoli fresco, as always, less attached to the dominantly architectural scheme of Colonna and Mitelli and more devoted to purely ornamental units of decoration.

Subject as well as style substantiate, while the decorative border can leave no doubt, that the hands which painted the fresco in the Palazzo Pepoli (Fig. 10) were the same which decorated the large sala in the Palazzo Altieri.24 The former ceiling is the more lavish and ornate, the central oval supported by a cornice interrupted by openings at each corner, and below a series of shallow lunettes over telamoni, alternating with huge grisaille medallions and pointed arches and rising, in turn, from a railing-enclosed gallery resting upon wreathentwined columns which are painted upon the walls. Below each male caryatid are crowned swans surmounting arms of noble families, further identified by banners; and in each of the four angles of the ceiling is a huge Michelangelesque male figure, influenced perhaps by the "giants" of Pellegrino Tibaldi. The central painting depicts Hercules received into Olympus. The composition is possibly the best disposed in mass and light of all of Canuti's frescoes and reveals a relationship to Gaulli's vault in the Gesù which has heretofore been unheeded.

Although less sumptuous than the work in the Palazzo Pepoli, the ceiling in the Palazzo Altieri is almost its echo, in diminished scale. The central subject is again devoted to Jupiter astride his eagle, "surrounded," as Waterhouse says, "by the gods of Olympus, with the symbols of the Roman Empire at his feet." At the left there is a combat between two warriors. The conspicuousness of the thunderbolt held by the putto at the right may signify that the subject represents some theme of clemency, since the symbol, in seventeenth century iconography, was a sign of this indulgence; and this would accord with the celebration of the name of the Altieri pope, Clement X, as effected, too, in Maratti's Triumph of Clemency in the Great Hall, dated 1673-1676.25 The work is also not without some influence from Cortona's Aeneid frescoes in the Palazzo Doria-Pamphili of 1651-1654, the central panel of which is similarly composed of Jupiter, attended by gods and confronted by Venus apparently recommending, or interceding for, the warrior at the left (Mars?). Other points of resemblance may be noted between the position and raised arm of

Jupiter in the Altieri fresco and that of Aeneas at the prow of his boat in the Doria work, as well as in the type of the Canuti Jupiter and that of the bearded oarsman to the left of Aeneas. The Bolognese shows himself here in an energy of movement and design which recalls Cortona, and which once earned for him a reputation as "... uno de' miglior frescanti del suo tempo."²⁶ The fertility and rapidity for which he was so often extolled is summed up by Zanotti: "... Canuti fu un ferace pittore, e da gran lavori, e pronto a disporre, e disegnare qualunque soggetto in pochi momenti ... era uno de' piu egregi pittori che allora vivessero, almeno in ritrovamenti eruditi, e pittoreschi, e in certo genere di dipignere con maestria..."

A drawing by Canuti in the Uffizi (Fig. 7) ²⁷ may well have been one of the studies for the Altieri ceiling (Fig. 6). It represents Jupiter astride his eagle, pointing to a scroll; before him, seated on a cloud, a nude female figure; to the right, the figure of Mercury in flight. Many alterations and additions distinguish the completed fresco from this drawing, but the initial or early conception, with the central figure of the god, the female form lifting the veil in a way characteristic of Canuti, and the nearby Mercury, as well as the figure to the left of Jupiter's arm who appears in both drawing and painting, seem too close to question that the author of one was not also the creator of the other. The drawing can be compared with two preliminary drawings for the Palazzo Pepoli ceiling, one in the Staatl. Graphische Sammlung, Munich (Fig. 8), ²⁸

the other in the Certani Collection, Bologna (Fig. 9).20

But if nothing more, the elaborate border which encloses the Altieri ceiling should suffice to identify it with the Bolognese school, for little of this dominantly architectural decoration which exists in Rome is not from the Bolognese hand. And of this decorative *quadratura*, one of the most adorned and least architectural exists in the little-known Palazzo Pepoli ceiling, where ornamental elements, as well as others which hark back to the work of the Caracci in the Palazzo Farnese, are continued in this fullest expression of Bolognese baroque. Such, for instance, are the male caryatids with draped heads, especially adopted by the Bolognese school, and differing from the decorative adjunctive figures of the Cortonesque type. In his book on the Cloister of S. Michele in Bosco, Zanotti devoted a laudatory chapter to the *termini* alone, painted by Lodovico Caracci, Francesco Brizio, Guido Reni, Lucio Massari and Lionello Spada. These typical *termini* appear also in Canuti's last extensive undertaking, the frescoes in the Library of the Cloister of S. Michele in Bosco, 1677-1678. A drawing by him of male caryatids with various arm



Fig. 5. DOMENICO MARIA CANUTI Ceiling Fresco (detail) Rome, Palazzo Altieri



Fig. 6. Detail of Figure 5



Fig. 7. DOMENICO MARIA CANUTI, Preliminary drawing for fresco in Palazzo Altieri
Florence, Uffizi



Fig. 8. DOMENICO MARIA CANUTI Drawing for fresco in Palazzo Pepoli Munich, Staatl. Graphische Sammlung



Fig. 9. DOMENICO MARIA CANUTI Drawing for fresco in Palazzo Pepoli Bologna, Certani Collection

positions is in the Uffizi. The frame of the Altieri ceiling is not as deep or varied as that of the Palazzo Pepoli, but in the combination of prominent architectural detail and *termini* it continues the unmistakable tradition of the school which owes its inception to the Caracci and to Girolamo Curti, *il*

Dentone (1570/5-1632).

Although the decoration of one of the chapels in S. Michele in Bosco in 1651 was one of Canuti's earliest works, the fresco in SS. Domenico and Sisto (Fig. 11) was his only nave ceiling and certainly an example of the first and only characteristically Bolognese church decoration in Rome. The question has been raised over an influenza reciproca⁸² between the artist and Gaulli, who was occupied in the same years in decorating the vault of the Gesù which was finished at the close of 1679, and a comparison between the two frescoes is inevitable.³³ While a similarity and therefore a relationship exists between the two works, principally in the distribution of the masses and light and shade, a similar relationship is found in the ceiling of the Palazzo Pepoli, which has never been studied before, either in itself or in connection with the vault of the Gesù. When was the Pepoli ceiling painted? The most obvious and correct answer would be: prior to Canuti's summons to Rome in 1672. For if, as Crespi states, "Ma già il grido del suo valore risuonova per tutta, sicchè volenterose in monache de santi Domenico, e Sisto . . . di far dipingere tutta lo volta della loro chiesa, fecero ricercare il Canuti . . . ," the artist's reputation could only largely have been made before that time by the Pepoli ceiling, since his only other monumental work — S. Michele in Bosco — was accomplished after his return from the capital city. The Pepoli fresco is, further, listed by Crespi before the work in Rome.

The Palazzo in which Canuti painted the ceiling was built by Count Odoardo Pepoli, who was born in 1612 and died in 1680. At It was chiefly he who commissioned private works from the artist, and among the letters written to him by Canuti there is one from Bologna with the date of December 13, 1670, in which the latter writes: "Il mio Compagno anch' egli è ridotto a bon ponto nella sua operatione salvo qualchi ritochi che presto ne sarà sbrigato." Since there is no evidence or record among these letters that Canuti executed other extensive commissions for Count Pepoli requiring the assistance of his compagno, the conclusion may well be that this communication refers to this ceiling, the date of which is governed by another fact, the year of Pepoli's death. Canuti should have returned to Bologna soon after his letter to the Count of December 7, 1675, wherein he says that after the completion of the Camerone in the

Palazzo Altieri he will come back "alla Patria per potere di persona vivere sempre."36 On the 21st of June, 1677, he began the decoration of the library of S. Michele in Bosco, which was finished the 24th of January, 1678.87 Then from December 16, 1682, to March 23, 1684, just ten days before his death, he painted the cupola over the main altar of S. Michele.³⁸ Thus there remained for him, assuming that he could not have decorated the Pepoli ceiling at the same time as the ceiling of S. Michele, a little more than a year to do the former work if it were completed before the Count's death on March 27, 1680. There are internal reasons for not believing this was possible. For one, the three circular ceiling paintings in the library are rather dry and flat, without atmospheric depth and light such as characterize the ceilings of the Palazzo Pepoli, Palazzo Fibbia and SS. Domenico and Sisto. They are obviously later works in which the painter's former energy has slackened, and credible movements converted to a certain extent into pose, a part of this being due to the use of a few figures against a shallow sky, a type of scheme much employed by Colonna. Also, a comparison between the lunette of the S. Michele library and the apse of SS. Domenico and Sisto, 39 for example, will show a certain confusion of figures and obscurity in the projection of the subject in the former work, which contrasts strongly with the orderly disposition of masses and dignity of the figures in the latter. Finally, when Canuti returned from Rome he was rather solitary and inclined to hypochondria, according to Crespi; his last effort in the cupola of S. Michele is confused. Judging from these later works, the ceiling in the Palazzo Pepoli seems incontrovertibly to belong to an earlier period.

The Palazzo Pepoli ceiling derives many of its features from, and shows the influence of, work executed in the Palazzo Pitti before the middle of the seventeenth century: the rooms of the Museo degli Argenti painted by Colonna and Mitelli from 1638 to 1644, and the ceilings of the Halls by Pietro da Cortona and Cirro Ferri from 1641 to 1665. In the Museo degli Argenti the walls of one room are painted with the same illusionistic, vine-entwined columns that appear in the Pepoli palace; another with the same type of grisaille medallions, and a third with the same termini; in short, Canuti seems to have combined elements of the three Colonna rooms into the one Pepoli decoration. The influence of the Cortonesque style is as apparent in the Bologna work as in the Palazzo Altieri fresco. The vault of the Hall of Jove in the Pitti Palace, for example, contains the familiar pattern of the god receiving Hercules, carried over with the same strong, marked dynamic movement in Canuti's Pepoli

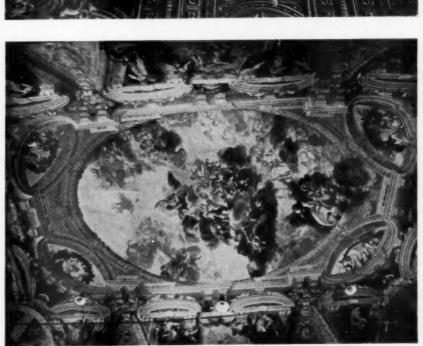


Fig. 10. DOMENICO MARIA CANUTI, Ceiling Fresco Bologna, Palazzo Pepoli



Fig. 11. GIOVANNI BATTISTA GAULLI Triumph of the Name of Jesus Rome, Il Gesù

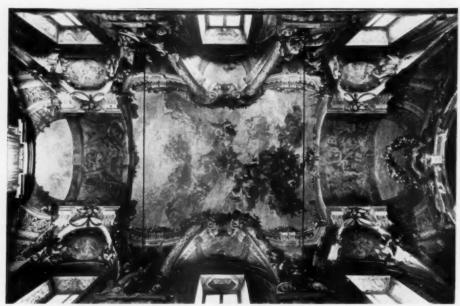


Fig. 12. DOMENICO MARIA CANUTI, Glory of St. Domenico Rome, SS. Domenico and Sisto



Fig. 13. ANDREA POZZO
Triumph of the Society of Jesus
Rome, S. Ignazio

ceiling, but also, like the Christ in the apse of SS. Domenico and Sisto, the Pepoli Jupiter shows his derivation from the Christ in S. Bartolomeo, Bologna.

It is easy to understand that this undeniably grandiose fresco occasioned renown for its author, and not beyond the range of possibility that Gaulli may have seen it in some stage of progress during his trip to Parma in 1669. Not only does the light refraction (also existent in S. Bartolomeo) in both the Pepoli (Fig. 10) and Gesù (Fig. 11) ceilings evoke a marked resemblance, but also the pattern of the masses throughout, the heaviest area in the lower mid-section at the left, with the clouds occurring in almost identical position in both frescoes. Also similar is the depiction of figures perceptible through or behind the light beams and finally, the falling figures at the bottom of the compositions. Space does not permit a more thorough discussion of the Pepoli vault, but we would like to call attention to two remarkable details: the exceptional delicacy of the group of Apollo and his chariot in the upper left, and the amazing eighteenth century French character and quality of the female nude at the bottom. The color scheme of the composition is bright and beautiful, with the light orchid drapery of Jupiter, the pinks of the Cupid and the wreathed figure receiving Hercules, and the blue drapery of the adjoining figure. The extreme delicacy of portions of this fresco also marks the ceiling of the Palazzo Fibbia, which is similarly traversed by bands of light and must have been painted around the same time.

In the ceiling of SS. Domenico and Sisto then, Canuti continued the elements of his native Bolognese tradition in the auxiliary decoration as well as in the central fresco itself; and since his work was completed four years before Gaulli's in the Gesù, the weight of influence would seem to have been exerted from his side. On the other hand, although the Domenican church fresco follows the exuberant, rich decoration of the Bolognese style, and a pattern of composition of darker masses against light irradiated space such as found in the ceiling of the Palazzo Pepoli, the intensification of atmospheric and linear perspective and its pervading golden tonality may well have been the result of the Jesuit ceiling, where light takes the commanding part it may first have begun to take with Raphael's work in the Vatican, especially in the lunette with the Liberation of St. Peter, and which is reflected again in Gaulli's ceiling in SS. Apostoli. In any case, this etherealizing of light, space and atmosphere were seen no more with Canuti after his return from Rome, but reappear to some extent almost two decades later in Posso's vault in S. Ignazio. The atmospheric depth, the rising into infinity, which characterize the central figure in

Canuti's Glory of St. Domenico (Fig. 12), evoke a stronger affinity between it and the Triumph of the Society of Jesus (Fig. 13) than between the former and the Triumph of the Name of Jesus (Fig. 11). In the vault of SS. Domenico and Sisto, therefore, Canuti appears as still another Bolognese influence upon Padre Pozzo.⁴⁰

The six paintings from the life of St. Bernardo Tolomei, painted by Canuti in 1666 for the church of S. Benedetto Novello in Padua, 41 were still noted in Brandolese's *Guide* of 1795. The church (Olivetan), suppressed two years later by Napoleon, no longer exists. Two of the canvases of this group, however, were discovered last spring in the storerooms of the Museo Civico, where they had been listed as by Antonio Zanchi, probably because Brandolese describes in the chapel after Canuti's a painting "con S. Benedetto, che libera alcuni operaj d'una Fabbrica dalle rovine cagionata da' Demonj . . . dipinto da Antonio Zanchi da Este,"42 which is also the subject represented by Canuti from the life of St. Bernardo. The paintings, which came from the church of S. Stefano in Padua, where objects from the suppressed S. Benedetto had been transferred, are related in time of execution to three other canvases by the artist, all in Bologna: the *Martyrdom of St. Christina* (S. Christina), the *Supplication of St. Teresa* (S. Maria degli Alemanni), and the *Death of St. Benedetto* (Pinacoteca), signed and dated 1667.

The artist's style, types and characteristics are apparent in these two newly found canvases. The same diagonality which marks the three former works appears here. Especially similar to St. Bernardo Rescuing the Builders (Fig. 16)⁴³ are the gestures of dismay and the fleeing ghostlike figures found in the Martyrdom of St. Christina (Fig. 14), while the type of St. Christina's executioner appears again in the lower left of the former painting. The movement, the drapery, the hands, always sensitively rendered, are typical of Canuti, and with the inclusion of these two works the number of known canvases by the Bolognese is increased to six,⁴⁴ that is, exclusive of two uncertain paintings in S. Francesca Romana in Rome.

Crespi wrote that Canuti painted an altarpiece with St. Bernardo for S. Francesca Romana before beginning to work in the Colonna Gallery, and in his 1675 *Guide* Titi notes the painting as being in the third chapel on the left, "... un San Bernardo... in ginocchione... opera del Canuti Bolognese." There is today a painting of a kneeling St. Bernardo in the church, but it is in the first chapel at the right and not over the altar. As can be seen from the reproduction (Fig. 15), it is difficult to accept the work as Canuti's. The

representation of a single figure against a dark background is unusual for him, and the technique is coarse. The canvas is now so darkened that details are obscured, such as the cross at the right before which the saint on a cloud prays in ecstasy. Cleaning might restore the original quality of the work and align it to Canuti to whom it is also attributed with question in the lists of the Superintendent of Galleries in Rome. Opposite the painting hangs another, a Rest on the Flight into Egypt, characterized by the same technique, similarly placed at night, with most unsatisfactory landscape and nocturnal effects. If these paintings are actually Canuti's, they reveal him as incapable of handling night scenes with skill. This is borne out by the fact that completely forgotten today is his one-time celebrated Deposition from the Cross in S. Michele in Bosco, painted in oil on the wall to the left of the main portal, better known as the Notte del Canuti, which Crespi says was accepted by the monks as "un piccolo regalo per li colori, e fu nel 1687," an error in date, since Canuti died in 1684.

¹ Luigi Crespi, Vite de' Pistori Bolognese . . . Roma, 1769, 111. Also a note (d) in the 1847 preface to Zanotti's Il Classivo di S. Michele in Bosco (1776) says: ". . . quel Canuti, che lo stesso abate trasse dalla rustica povertà, e mantenne nella scuola di Guido Reni."That the Canuti family was quite poor is disputed by Enea Gualandi in "D. M. Canuti," an extract from his Strenna storia Bolognese, Bologna, 1929, p. 51 ff.

2 Disagreement exists over Canuti's dates. According to Crespi he was born in 1623 instead of 1620, the year given by Harms, Tavole Cronologiche, and the Abecedario Pistorico; and died in 1684. Gori gave 1677 for Canuti's death, an obvious error since his testament is dated 1684. Finally, Gualandi claims the artist was horn in 1626. Buy 1626.

born in 1626. But 1620 is the year accepted.

3 "Die neuere Kunstkritik hat sich mit ihm noch nicht beschaftigt. Seine Zeitgenossen stellten ihn offenbar sehr hoch und teilweise selbst über Guido Reni." Brizio in Thieme-Becker.

4 Bianca R. Ontini, "La Chiesa de SS. Domenico e Sisto . . ." Memorie Domenicane, Florence, January-

December, 1950.

December, 1950.

8"... par vero che Bologna sembra straniarsi dal moto del piena barocco, e forse sembrerebbe di meno se meglio si conoscessero il florido Canuti ..." Roberto Longhi, L'Archiginnario, XXX (1935), 133.

6"The remarkable ceiling by Canuti and Haffner in SS. Domenico and Sisto ... might be important if one could estimate how much of it is not nineteenth century restoration." E. Waterhouse, Baroque Painting in Rome, 1937, p. 36. A comparison between this and Canuti's frescoes in Bologna would show that in its present state it is nall respects characteristic of his work, despite restoration.

The court of the Palazzo Pubblico (now Communale) which he frescoed with Enrico Haffner, "... è oramai reso irriconoscibile dalle moderne costruzioni ..." Guida di Bologna (Ricci-Zucchini), 3rd ed.,

1950, p. 8.

8 In 1666, while working in Padua, Canuti was sent by Cardinal Farnese to decorate the palazzo famoso (Gonzaga) in Marmirolo for the Duke of Mantua. This structure was completely demolished in 1798. Cf. Vasco Restori, Mantosa e Dintorni, 1937, p. 534.

9 "Notizie de Professori del Disegno cioè Pittori, Scultori ed Architteti Bolognese . . " Ms. B. 127, V, 235 ff. Oretti's brief introductory remarks about Canuti are taken verbatim from the Abecedario, whose editions

ran from 1704 to 1763.

 10 Giampietro Zanotti, Storia dell' Accademia Clementina di Bologna, 1739, I, 292.
 11 "Furo ammessi per Accademici li detti Dom. Maria Canuti e Franc. Spinzola che giurono di esservare li statuti . . ." Verbali delle Congregazione Accademiche, XLIII, 216. This data should serve to correct the year 1670 given in Thieme-Becker for Enrico Haffner's coming to Rome as Canuti's assistant. 12 October-December, 1950, pp. 228-229.

18 Berthier, Chroniques du Monastère de San Sisto et de San Domenico e Sisto a Roma . . . , Levanto, 1919.

14 Published in Rome, January, 1941, p. 30.18 Arch. St. Bologna, Archivio Pepoli, Carteggi diversi, 1675.

18 Op. cit., pp. 115-116.

17 Enrico Haffner, his quadraturista, called Signor Erigho in the following paragraph.

Titi, however, has no reference to the artist's work in the Palazzo Altieri either.
 These include Malvasia (ed. Zanotti, 1841), Lanzi, Nagler, Benezit, Bryan, Thieme-Becker, the Italian Encyclopedia, E. Gualandi, and lately the Memorie Domenicane. That it is not beyond the province of reliable

sources to make misleading statements is witnessed by Brizio in Thieme-Becker, where he says that "Im 1668 ist Canuti (nach Crespi) in Bologna, wo er im Palazzo Curti arbeitet." The fact is that there never was a Palazzo Curti in Bologna, and that some carelessness confounded the painter Curti's name with a palace from

a reference in Crespi, op. cit., p. 115.
20 V. Golzio, "Notizie Sull' Arte Romana del Settecento Tratte dal Diario del Valesio," Archivi . . . d'Italia

e Rassegna Internazionale degli Archivi, 1936.

21 For the reason for the protracted execution of the ceiling, see Memorie e Documenti . . . del Ducati di Luces, Tome VIII, 1818, pp. 159-160. The two Lucchese painters were obliged to suspend work during the absence of the Contestabile, who had been elected Viceroy of Aragon; they resumed upon his return to Rome.

22 Whether Scor worked as architect or decorator or both in the Galleria is not clear. The Mercurio Errante. of 1750 says: "... questa bella Galleria è Architettura di ... Schor Tedesco ..." (p. 82); the amplified 1763 Titi: "Architetto di questa galleria fu Gio. Paolo Scor. Altri dicono, che fu cominciata col disegno di Giovanni Battista Grandi, e finita da Girolamo Fontana," (p. 483). According to Thieme-Becker and to Guido Corti's Guide to the Galleria, Scor painted the adjunctive decoration surrounding and between the subject paintings on the ceiling; the former lists payments to Scor from 1665 to 1668. In Noack's article on Coli (Thieme-Becker), no reference is made to Scor, and the inference appears that the ornamental features are equally those of the two Lucchese. Fokker and Voss, too, write of the ceiling as though it were all by the same two artists, no distinction being made between the five pictures and the Cortonesque decorative surround. 23 Waterhouse, op. cit., p. 48, fig. 58.

24 The quadraturisti were of course different, Domenico Santi in the Palazzo Pepoli, Enrico Haffner in the Palazzo Altieri; but it is difficult in this case to distinguish between them. Both modeled themselves upon the style of Agostino Mitelli. Bolognini-Amerini relates that Colonna sent Haffner to copy Mitelli's work at Sassuolo and Modena, and that Santi decorated a gallery in Bologna after Mitelli's designs. (Vite, 1843,

29 Vaterhouse, op. cit., p. 80.
25 Vaterhouse, op. cit., p. 80.
27 Sanguine and wash drawing, oval, L. 40.7; W. 28.7 cm. No. 20261F.
28 Brown pen drawing with bistre, L. 23.8; W. 18.5 cm. The signature at the lower left is not the artist's.
29 Pen, wash and white lead, L. 39; W. 28 cm.

30 For example Angelo Colonna and Agostino Mitelli's fresco of the entire room of Pompey the Great in the Palazzo Spada, c. 1635. Andrea Pozzo, who painted the immense architecturally supported fresco in S. Ignazio, was notably influenced by the Bologness painters of perspective.

18 Il Claustro di S. Michele in Bosco, Bologna, 1776. The edition of 1847 is retitled, Le Pitture di Lodovico Caracci . . . e allievi . . . mel chiostro . . . di S. Michele in Bosco.

28 Memorie Domenicane, July-September, 1950, p. 176.

38 A little more than three months separated the completion of the ceiling in SS. Domenico and Sisto and the cupola of the Gesù, but the reception of them was markedly divergent. In contrast to the holiday celebration accorded Canuti's superbissima vault by the nuns, the account of the first viewing of Gaulli's decoration in the cupola of the Jesuit church was far from enthusiastic. The Barberini MS in the Vatican reads, under the date of April 10, 1675: "Hanni li P. P. Giesuiti scoperto la cuppola della loro Chiesa . . . dipinta da nuovo con disegno del Cavalier Bernini, a fattura d'un tale Baccici Fiorentino [sic], e da molti virtuosi non viene troppo lodata l'invenzione del primo, come anche il lavoro del secondo." (Roma, July, 1940, p. 238). This is enough to indicate that Canuti's work continued a familiar, pleasing decorative tradition rooted in late sixteenth century exuberantly ornament-laden painting, while Gaulli's - and Bernini's - dynamic, dramatic innovations were too "radical" for the times.

34 The first or old Palazzo Pepoli was begun in the early fourteenth century. Opposite it on Via Castiglione

was the so-called Palazzo Nuovo, now renamed Palazzo Campogrande, where Canuti worked.

aber muss er wieder nach Bologna zurückgekert sein . . .

ar Crespi, op. cit., p. 117.

88 Ibid.

39 Two drawings for parts of this apse fresco, one signed by the artist, are in the Cabinet des Dessins of the Louvre. The composition is so close to Colonna's central fresco in S. Bartolomeo of 1667, that there can be

Louve. The composition is 30 close to Colonias and Colonias to Col course the influence on Pozzo's decoration of S. Francis Xavier in Mondovi.

41 This must have been the year of their execution because Crespi includes a letter dated December 12, 1666, which Cardinal Farnese wrote to Canuti in Padua advising him to stop his work and go to Mantua to fulfill a commission for the Duke. In Mantua, Canuti also painted in the Olivetan church of S. Maria Annunziata, called Gradaro, and in S. Peter's.

42 Pitture . . di Padova, 1795, p. 163. Thieme-Becker lists only one work for Zanchi in Padua, the Martyrdom of St. Daniel (1677) in S. Giustina.

dom of St. Daniel (1677) in S. Giustina.

48 The second painting represents St. Bernardo ministering to the pest-stricken.

44 The other painting is St. Joseph with St. Teresa and St. Maria Madelena de' Pazzi, in the church of the Carmine, Forli. The painting in the Olivetan church, Monte Morcino Nuovo, Perugia, which Oretti lists for Canuti, is instead by Gian Francesco Canuti, another Bolognese artist, born about 1660. There is nothing of importance by Canuti in either Ferrara, Imola or Siena.

Fig. 14. DOMENICO MARIA CANUTI Martyrdom of St. Christina Bologna, S. Christina



Fig. 15. DOMENICO MARIA CANUTI (?)
St. Bernardo
Rome, S. Francesca Romana



Fig. 16. DOMENICO MARIA CANUTI St. Bernardo Rescuing the Builders Padua, Museo Civico



Fig. 1. HERE ATTRIBUTED TO GIOVANNI TURINI, The Nativity Detroit, Mrs. Edsel B. Ford Collection

SHORTER NOTES:

A NOTE ON THE ATTRIBUTION OF A RELIEF OF THE NATIVITY

By E. P. RICHARDSON

HE terra cotta relief of the *Nativity* (Fig. 1) in the collection of Mrs. Edsel B. Ford has presented a problem of attribution since it was first known. It is worthwhile to recapitulate the history of this problem. When the relief was purchased in Florence in 1925 from Luigi Grassi, it was called Donatello. The name had been given it by the dealer, who was an experienced connoisseur of Italian sculpture, but it is said also to have had the blessing of Dr. Bode. When the relief was shown in the Detroit exhibition of Italian sculpture before 1500 (1938) it was re-attributed by Dr. Valentiner to Ghiberti. The basis for this was its resemblance to the early reliefs of Ghiberti's first bronze doors of the Baptistery in Florence (executed 1403-1422) and the glazed reliefs in the Victoria and Albert Museum, London (especially the *Adam and Eve*, no. 7613-1861) which Bode attributed to Ghiberti. Nonetheless, the strong Donatellesque elements of style in the relief were referred to and explained as a reflection of Donatello's presence in the atelier at the time of the relief's production.

This attribution to Ghiberti has likewise not proven satisfactory. It was questioned by Dr. Ragghianti in a review of the Detroit exhibition in 1938.⁴ Schlosser in his study of Ghiberti (1941) considered it only a possibility.⁶ Goldscheider in the Phaidon *Ghiberti* reproduced it among the workshop and attributed works but in the text of the catalogue expressed great doubt.⁶ Richard Krautheimer, author of admirable studies of Ghiberti, took the impatient way out of the problem by calling it a crude *pasticcio*.⁷ I believe these doubts would be dispelled at once by an examination of the piece itself, which is a typical and well preserved relief of the first portion of the fifteenth century, mounted in a frame of the period that seems to have been its original frame.

I should like to suggest that the difficulty in finding a name for the piece arises from a mistake in the school. It is not Florentine but Sienese although it was executed when Siena was under the maximum of influence from the sculptors of Florence, at the time Donatello and Ghiberti were executing their reliefs for the font in the Baptistery of San Giovanni (1424-1427). Re-

garded as Sienese, the relief is not so puzzling and I believe it is not impossible to find the author.

The qualities which make the relief hard to place, when regarded as Florentine, are of two kinds. (1) There is a curious mingling of influences from both Donatello and Ghiberti. The human forms and faces, as well as the linear emphasis of the piece and the landscape style strongly suggest Ghiberti. There is, however, a looser and more atmospheric treatment of the draperies which, with the classical ornaments and the rugged modeling of the hands and feet in some cases, suggest Donatello. Yet neither influence is clearly predominant. (2) There is also discernible the tone of another artistic personality. This personality is more diffuse and vague in its plastic language than the intense and concentrated plastic language of Donatello or Ghiberti, and is more genrelike in feeling. With its loose, scattered sense of composition and open center, this is a more provincial work than one would expect from a leader of Florentine sculpture. In feeling it is gentle, episodic, a little naïve. The artist is capable of real grace but is not quite at home in the effects of plastic, threedimensional realism he is using. The Virgin's figure reclines, one does not quite know how. (Her position recalls, as Dr. Valentiner said to me, the Nativity by Quercia in Bologna.) Her feet, and the arbitrary folds of drapery about them, are the work of a mind that reverted unconsciously from realism to decorative style, without knowing it. Certainly this figure does not show the profound knowledge of how physical weight affects the position of the body and its limbs, or governs the fall of drapery, that one finds used with effortless mastery in the work of the two great Florentines to whom the relief has been attributed. Nor does it show their understanding of the illusion of the third dimension. This is the work of a less knowing, as well as less intense personality.

Yet if this sculptor does not display the fusion of great knowledge, great dramatic poetry and supreme skill characteristic of the two Florentines, he has a gentle poetry of his own. A happy element in it is the uncomplicated, genrelike observation of the human actors in the *Nativity*. The reverie of the two parents, so different in their mood; the coy innocence of the Christ Child; the astonishment of the rather bumpkin-like shepherds; the angels in the sky who are like three choir boys each trying to deliver his message first—these are well observed. The loose, unstudied grace of line is another element.

These are the qualities, in my opinion, characteristic of the attractive Sienese sculptor Giovanni Turini, who collaborated with Donatello and Ghiberti in



Fig. 2. GIOVANNI TURINI, A Virtue Siena, San Giovanni



Fig. 3. GIOVANNI TURINI, Putto Siena, San Giovanni

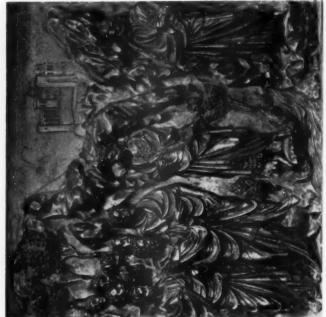


Fig. 4. GIOVANNI TURINI Birth of St. John Baptist Siena, San Giovanni



Fig. 5. GIOVANNI TURINI St. John Baptist Preaching in the Desert Siena, San Giovanni

the execution of the font in San Giovanni at Siena and who was thus in a position to feel the impact of both artists' influence.

Giovanni Turini, together with his father Turino de Sano and his brothers and Lorenzo, assisted Jacopo della Quercia with the marble, the reliefs and the statuettes of the great font in Siena. Negotiations for the execution of this font had been begun with Jacopo della Quercia as early as 1415. Quercia made the model for one relief, *Zacharias in the Temple*, in 1419 but it was not cast until 1430. In the meantime Ghiberti contributed two bronze reliefs (1424-1427) and Donatello one bronze relief, two bronze *Virtues* and two *Putti* (1425-1427). The Sienese sculptor Goro di Neroccio executed one *Virtue*. But Giovanni Turini played the principal part among the Sienese, executing two bronze reliefs, three *Virtues* and three *Putti*. He is remembered chiefly from this monument for his skill as a bronze caster; but Schubring also attributed to him work in marble, silver, wood and terra cotta. Of his place in Sienese sculpture Schubring observed: "He stands next to Quercia as Michelozzo beside Donatello."

The bronze Virtues (Fig. 2) done by this sculptor for the font have the same features as the Virgin in the Ford Nativity — round heads with large eyes and jutting nose, low round foreheads and small chin. Their figures are clothed in the same kind of gracefully flowing but soft and confused drapery. The Putti (Fig. 3) also bear a close resemblance to the Christ Child in the *Nativity* in their rather doll-like features and relaxed modeling. But it is in Turini's two bronze reliefs of the Birth of St. John Baptist (Fig. 4) and St. John Baptist Preaching in the Desert (Fig. 5) that one finds the most striking resemblances, since they are not only morphological details but fundamental traits of personality and thought: the genre-like conception of the figures; the graceful but somewhat disconnected organization of the various figures and groups into a whole; a landscape style based upon Ghiberti's, but more conventional in detail and more spacious, or perhaps more empty; a gentle, dreamy spirit far different from the fury and passion of Donatello or the unearthly music of Ghiberti's imagination. And so far as highly finished bronze reliefs allow comparison in morphological details with a freely treated terra cotta relief, the forms of drapery, posture, hands, feet, seem to be the vocabulary of one and the same man.

If this suggestion is correct, the Ford *Nativity* is the work of Giovanni Turini at the time of the execution of the font in Siena, that is, about 1425. It is a very significant addition to the Sienese work of this period. Its tentative qualities

are due to its being the first essay, or one of the first, by a follower of Quercia in the new style just being created at that moment by the great Florentine geniuses. Its charming episodic realism, its gentle grace and delicate lyric poetry are the expression of Turini's own attractive personality.

¹ W. R. Valentiner, An Exhibition of Italian Sculpture before 1500, The Detroit Institute of Arts, 1938, no. 23.
2 Jabrbuch preuss. XLII (1921), 51.
3 Valentiner, op. cis.
4 Cristica Arte, III (1958), 173.
5 Schlosser, Gbiberti, Basel, 1941, p. 120.
6 Ghiberti, London, 1949, pl. 125 and p. 152.
7 Review of the Phaidon Gbiberti in Burlington Magazine, XCIII (March, 1951), 97.
8 Die Plastik Sienas im Quattrocento, 1907.

A NEO-CLASSIC HERCULES

By FRANCIS H. DOWLEY

BRONZE statuette representing Hercules or La Force (Figs. 1 & 3), recently given to the Los Angeles County Museum by the late W. R. Hearst, can be identified as a model of a colossal statue by Guillaume Boichot which formerly decorated the portico of the Panthéon in Paris. In 1791 Pastoret, supported by Robespierre and Barnave, proposed that the Church of Sainte Geneviève be transformed into a monument dedicated to the great men of French history — Aux grands hommes la patrie reconnaissante. The building was to be entirely redecorated according to a program drawn up by Quatremère de Quincy in a series of four reports made to the *Directoire* of the Département de Paris.2 In the third report he outlined the decoration for the portico, which included six colossal statues or groups with corresponding reliefs on the walls behind them. The theme of this decoration was the mutual duties of la Patrie and the great men who served her. The first group by Chaudet represented Philosophy instructing a young man, showing him the way of glory and virtue; the second by Roland represented Law in the act of command; the third by Boichot represented Force sous l'emblème d'Hercule; the fourth by Masson represented a warrior dying in the arms of la Patrie. The last two representing Liberty and Equality were by Lorta and Lucas, respectively.8

Force is also represented in the great pediment redecorated by Jean Guillaume Moitte. *La République or la Patrie is represented bestowing crowns, one of which is for un jeune homme ailé tenant d'une main la massue, symbole de la Force. The winged or immortal Hercules seems to be in the pediment above, and the terrestrial Hercules in the portico below, but the program emphasizes mythological deities less than allegorical abstractions symbolizing patriotic ideals. Force appears also in one of the four reliefs which decorated the wall of the portico. It was sculptured by Chaudet and represented a warrior dying for the defense of the Republic, sustained by the Genii of Glory and of Force.

The statues were thirteen feet *de proportion* and were plaster models to be executed later in more durable material.⁵ A small model by Boichot for *La Force* had been exhibited at the Salon of 1795, and was later given by Alexandre Lenoir to the Musée des monuments français (no. 554 of the *Catalogue*

of 1816), but was returned to him when the museum was dispersed in 1818.6 Both the large and small models have been lost⁷ but the statue can be recognized through a reproduction (Fig. 2) in the fifteenth volume of C. P. Landon's *Annales du Musée*, published in 1807.8 The plaster was still in place in that year, according to Landon who describes it as follows:

Hercule, accompagné de ses attributs ordinaires, la dépouille du lion de Nemé et la massue, est assis et se délasse de ses travaux. L'hydre renversé aux pieds du héros, annonce qu'il vient de triompher de ce monstre formidable.

Comparison of the reproduction with the statuette reveals that in the larger version a classical tablet had been substituted for the tree trunk in the model, and the body as a whole has been turned more to one side. The reproduction gives a slightly different stylistic effect, but it is difficult to determine whether this should be attributed to the original or to the style of the reproduction itself. The statuette seems more angular, more taut, and more alert than the reproduction, where the torso is slightly more relaxed and the contours rounder. A small scale contemporary engraving which serves as a frontispiece to Meyer's *Fragmente* shows the façade and portico of the Panthéon with the Hercules and the other statues visible between the columns.

Boichot probably studied at Rome and Florence this type of seated Hercules which derives ultimately from Lysippus or Myron. But the side view suggests that another source of inspiration was the *Hercule gaulois* which Puget did for Fouquet in 1660.¹⁰ The similarity is less in the arms than in the arrangement of the club and the outstretched legs.

On the other hand, Emeric David informs us that Boichot, in searching for the style of the antique, was diverted to that of the Florentines:

Trompé par son imagination, Boichot, en cherchant le style antique, tomba dans la manière des Florentins; il substitua la grâce de Primatice à celle de Praxitèle.¹¹

David may be referring more to Boichot's drawings, which were well-known, than to his statues, when he was thinking of the grace of Primaticcio, but it may not be a coincidence that the disposition of Hercules' arms, the upper part of his body and the turn of his head are strongly reminiscent of, although more rectangular in general effect than, the figure of St. Cosmas executed by Montorsoli in the New Sacristy in San Lorenzo in Florence.¹²

Boichot was not alone among contemporaries in his interest in Florentine sculpture of the High Renaissance, for Clodion also studied and even copied it¹³ and in 1773 he exhibited a *Hercule qui se repose*, which is as much derived from Michelangelo as from the antique.¹⁴



Fig. 2. Hercules, from C. P. Landon's "Annales du Musée"



Fig. 1. GUILLAUME BOICHOT Hercules (bronze statuette) Los Angeles County Museum



 ¹ The famous inscription still on the frieze above the portico.
 ² An extract of the first report was published in Paris in 1792: "Extrait du premier rapport présenté au An extract of the first report was published in Paris in 1792: Extrait du premier rapport presente au Directoire dans le mois de Mai 1791 sur les mesures propres à transformer l'Egise dite de Sainte-Geneviève en Panthéon Français," par Ant. Quatremère (Antoine Quatremère de Quincy), Paris, Ballard, 1792. The second report is entitled: "Rapport fait au Directoire du Département de Paris, le 13 Novembre 1792, l'an premier de la République Française, sur l'état actuel du Panthéon français; sur les changemens qui s'y sont opérés; sur les travaux qui restent à entreprendre, ainsi que sur l'ordre administratif établi pour leur direction operes, sui les uraus qui au l'autremère, Commissaire du Département, pour l'administration et la direction du Panthéon français. The third report is called: "Rapport fait du Directoire du Département de Paris sur les du Panthéon français." travaux entrepris, continués ou achevés au Panthéon Français depuis le dernier compte rendu le 17 Nov. 1792 & sur l'etat actuel du Monument le deuxième jour du second mois de l'an 2e de la République Française une & indivisible." A fourth report I have not been able to trace.

³ When the model was exhibited at the Salon of 1795, it was described as if it was a pendant of the statue of Law only, although the statues of Lorta and Chaudet were exhibited at the same Salon. The entry reads: "1006. Modèle d'un Hercule, représentant la force. Cette figure est exécutée de 15 pieds de proportion sous le porche du Panthéon Français; elle fait pendant à celle de la Loi, qui, quoique assise, paroit surveiller la malveillance." Collection des Livrets des anciennes Expositions depuis 1673 jusqu'en 1800, pub. by J. Guiffrey,

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Paris, 1871, Salon de 1795, t. XXXVIII, 63

⁴ A fifth report was drawn up by the painter Le Breton in 1808 for Napoleon: "Rapport à l'empereur et roi, sur les Beaux-Arts, depuis les vingt dernières années." (I have not seen this.) A Mémoire by Rondelet, the architect of the Panthéon who succeeded Soufflot, reproduces much of the second report of Quatremère de Quincy and is reprinted by Philippe de Chennevières in the Gazette des Beaux-Arts for December, 1880. 2nd per. t. 22, pp. 500-512. Moitte's pediment was later replaced by one which David d'Angers executed from 1830 to 183

⁵ Quatremère de Quincy, third report, p. 14. The Salon entry said 15 pieds de proportion instead of 13.
⁶ Stanislas Lami, Dictionnaire des sculpteurs de l'école française au dischutième siècle, Paris, 1910, t. I, p. 80.
⁷ The large model was destroyed during the Restoration. However, some fragments may be preserved in the basement of the Panthéon. See Maurice Duseigneur, "Rapport à la Société des Amis des Monuments," Artiste, July, 1884.

8 Paris, Imprimerie des Annales du Musée, XV, 115, pl. 60.

8 The tablet contained the inscription Force par la loi, according to Maurice Dreyfous in his Les arts et les artistes pendant la période révolutionnaire, Paris, Paul Polot, p. 143. Dreyfous seems to derive this information from Friedrich Johann Lorenze Meyer's Fragmente aus Paris in IV ten Jabr der Franzoischen Republik, Hamburg, 1798, I. 171. Neither Quatremère de Quincy nor Rondelet mention this inscription, nor does it appear in Landon's reproduction, although the latter omission may have been ordered by the censorship of Napoleon, who was not favorably disposed to all the Revolutionary allegories of the Panthéon. 10 Now in the Louvre.

11 Emeric David, Histoire de la Sculpture française, Paris, Charpentier, 1853, p. 202.

12 Supposedly after drawings by Michelangelo.

13 For example, his copy of Jacopo Sansovino's Bacchus executed during his second trip to Italy. Now in the Kress Collection, National Gallery, Washington, D. C., Catalogue of the Paintings and Sculpture from the Kress Collection 1945-1951, National Gallery of Art, Washington, D. C., 1951, no. 121.

14 André Michel, "Les acquisitions du département de la sculpture," Gazette des Beaux-Arts, t. 29, 1903, pp. 369-390, especially p. 388.

DANS CE NUMÉRO:

UN PORTRAIT D'INGRES "INEDIT"

par Walter Pach

Parmi les œuvres peu connues qui ont été exposées l'été dernier au Carnegie Institute de Pittsburgh, un petit portrait exécuté par Ingres en "l'an XII" a attiré particulièrement l'attention du public. C'est le portrait de la comtesse de La Rue, dont on avait perdu la trace depuis près d'un siècle. Mentionné par Charles Blanc en 1870, ce tableau est signé au dos; la signature est semblable à celles, entre autres, des portraits de Granet et de Cordier. Il y a comparativement peu d'œuvres d'Ingres aux États-Unis — par exemple ni le musée de Boston ni celui de Chicago ne possèdent des exemples de ses tableaux. Les collectionneurs privés, Henry Walters, John G. Johnson, la famille Havemeyer, avaient cependant réuni plusieurs de ses ouvrages.

ESSAIS SUR L'ART DE NICOLO PISANO

par W. R. Valentiner

Dans un ouvrage paru récemment en anglais sur Nicolo Pisano, il est dit que la sculpture est à l'origine de la renaissance de la sculpture en Italie. M. Valentiner discute cette théorie dans l'essai publié ici. Cette renaissance, déclare l'auteur, eut lieu au moins un siècle, sinon deux, avant la naissance de Nicolo: l'art roman italien, chez des maîtres tels que Wiglielmo de Modène et Benedetto Antelami et leurs disciples, est un grand art. Une comparaison de la Présentation au Temple d'Antelami (cathédrale de Parme, vers 1190) avec la Présentation au Temple de Nicolo (Pise, vers 1260) permet à M. Valentiner d'analyser les caractéristiques des deux artistes, la subtilité et le goût raffiné d'Antelami et la force dramatique, l'individualisme de Nicolo. Ce qui appartient en propre à Nicolo est en effet cet individualisme à tendance anti-chrétienne. L'auteur étudie ensuite l'influence de la sculpture antique sur Nicolo et analyse

les rapports qui existent entre l'Adoration des Mages de Nicolo et le sarcophage d'Hippolyte au Campo Santo et un vase grec conservé, lui aussi, au Campo Santo. Cependant, déclare M. Valentiner, les caractéristiques médiévales sont encore nombreuses dans l'œuvre de Nicolo, la plus importante étant son relief peu prononcé. Une section importante de l'essai est consacrée à l'analyse de la monumentalité de l'art de Nicolo.

Dans la seconde partie de l'article, l'auteur étudie les deux courants intellectuels du 13e siècle en Italie, l'un chrétien, l'autre païen, qui tous deux ont donné naissance à des œuvres d'importance primordiale. L'un de ces mouvements est symbolisé par Saint François, dont l'influence sur la sculpture de son siècle, comme le remarque M. Valentiner, a été profonde (à Orvieto, Tivoli, Volterra); l'autre courant l'est par l'empereur Frédéric II et les œuvres de Nicolo qui furent exécutées sous l'influence de l'humanisme de l'Empereur. Plus tard, après la défaite des Gibelins, Nicolo exprimera à nouveau (chaire de Sienne) la tendresse de l'idéal franciscain.

La dernière partie de l'article de M. Valentiner est consacrée à une discussion de l'influence de l'Apulie sur l'art de Nicolo. A Foggia Frédéric II construisit (à partir de 1223) le plus beau de ses palais, célébré par les contemporains. C'est à Foggia que vivaient les deux sculpteurs les plus célèbres de l'Apulie, autres que Nicolo -Nicolo di Bartolomeo, le fils de l'architecte du palais de Foggia, qui créa la chaire de Ravello en 1272, et Peregrino, l'auteur (en partie) de la chaire et du chandelier pascal de Sessa Aurunca, au nord de Naples. Un troisième artiste de valeur est Gualtiero de Foggia, le fils de Riccardo da Foggia, dont l'œuvre principale (cathédrale de Bitonto) a malheureusement été en grande partie détruite. Il est à remarquer que Nicolo di Bartolomeo et Peregrino ont visité la Campanie. Ces deux sculpteurs, qui étaient sans doute du même âge que Nicolo Pisano, suivirent des tendances semblables vers

le classicisme. Il n'est pas impossible que Pisano, lui aussi, ait résidé en Campanie, et que certaines de ses œuvres y aient été exécutées. Le buste de femme (aujourd'hui détruit) découvert à Scala, près de Ravello, et plus tard acquis par le musée de Berlin, peut appartenir à ce groupe, car il ressemble, entre autres, à certaines figures de la chaire de Pise et aussi à l'Espérance de la chaire de Sienne.

PORTRAITS DE LA FAMILLE GONZAGUE PAR FRANÇOIS POURBUS II par Martin S. Soria

François Pourbus a peint au moins quatre portraits (non signés) d'Eléonore de Médicis, Duchesse de Mantoue et sœur de Marie de Médicis: ces portraits se trouvent au Palais Pitti, dans la collection Benedict, Berlin, dans une galerie de tableaux à New-York, et à l'Académie San Carlos, Mexico. Professor Soria prouve qu'un portrait des Offices (no. 3428) représente la fille d'Eléonore, Marguerite, à l'âge de 16 ans. Se basant sur ce portrait l'auteur démontre que deux portraits, l'un au Metropolitan Museum, l'autre dans une collection privée de Buenos Aires, considérés comme des portraits d'Isabelle d'Espagne, la protectrice de Rubens, et attribués à Sánchez Coello représentent en fait Marguerite de Gonzague.

LES ŒUVRES DE DOMENICO MARIA CANUTI À ROME

par Ebria Feinblatt

Le peintre bolonais Domenico Maria Canuti (1620-1684) est presque complètement inconnu: son œuvre principale conservée à Bologne n'a jamais été photographiée; les ouvrages qu'il a exécutés dans cette ville et à Rome ont à peine attiré l'attention des critiques d'art. Canuti arriva à Rome en 1672. Là il exécuta des fresques au Palazzo Colonna et au Palazzo Altieri, et au monastère San Domenico e Sisto. Les fresques du Palais Altieri sont ici attribuées pour la première fois à Domenico, alors qu'elles étaient considérées comme étant l'œuvre de Nicolo Berrettoni ou de Maratti.

Miss Feinblatt discute les fresques du Palazzo Pepoli à Bologne (que l'auteur déclare avoir été exécutées avant le depart de Canuti pour Rome) et deux tableaux retrouvés récemment au Museo Civico de Padoue, peints en 1666 pour l'église de San Benedetto Novello.

UNE NATIVITÉ DE GIOVANNI TURINI

par E. P. Richardson

Un bas-relief de la collection Ford représentant la Nativité, attribué d'abord à Donatello, puis à Ghiberti, et en effet proche des œuvres de ce dernier, est donné conclusivement au Siennois Giovanni Turini, l'un des principaux assistants de Jacopo della Quercia à Sienne. En même temps l'article de M. Richardson est une analyse critique de l'œuvre de ce sculpteur.

L'HERCULE DE GUILLAUME BOICHOT

par Francis H. Dowley

Lorsque l'église Sainte-Geneviève devint le Panthéon, plusieurs statues furent commandées à des sculpteurs parisiens. L'une de ces statues, exécutée en plâtre par Guillaume Boichot, représente la Force sous l'emblème d'Hercule. Un petit modèle de la statue fut exposé au Salon de 1795. Le plâtre original et ce modèle sont perdus, mais une statuette en bronze que M. Dowley considère un modèle pour le plâtre est en possession du musée de Los Angeles.

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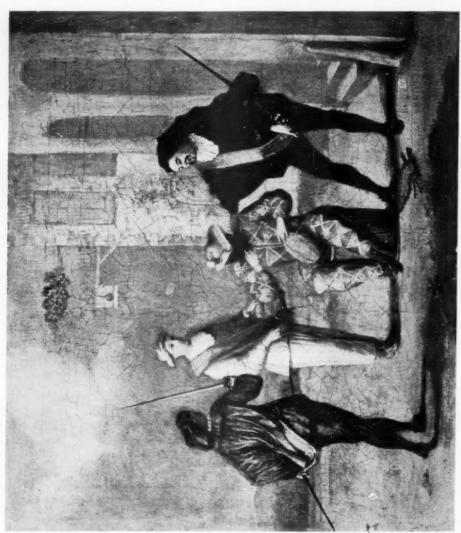
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CLAUDE GILLOT, Harlequin Scene Buffalo, Albright Art Gallery

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HARLEQUIN SCENE BY CLAUDE GILLOT

A recent purchase made by the Albright Art Gallery brings to Buffalo what is believed to be one of the very few paintings by Claude Gillot, famous French painter of the late seventeenth and early eighteenth centuries now in this country. The painting, representing a scene from the play "The Tomb of Master André," was purchased from the Margaret Gowans Fund. It is an oil canvas that measures 11½ by 13 inches in size. It depicts a combination of events from scenes one and two of the play that was first performed in Paris at the Hotel de Bourgogne on January 29, 1695.

In these scenes Scaramouche as a soldier, and Mezzetin as a drummer, are about to quarrel over a bottle of wine they have stolen. Swords are drawn, but at this moment Harlequin passes by and the quarrelsome pair ask him to be their judge. Harlequin seats himself on the drum and asks to see the bottle of wine. Deliberating, he drinks the wine and renders his verdict that one contestant should have the empty bottle and the other the reed cover and since the wine is gone, there is no need to quarrel. In the painting purchased by the Gallery, Harlequin is shown seated on the drum, cradling the bottle of wine lovingly in his arms and licking his fingers. Scaramouche stands at the right with his hand on Harlequin's shoulder as Mezzetin, on the left with drawn sword, awaits the verdict. For reasons of his own Gillot also has added the figure of Pierrot somewhat in the background. The scene is laid on a courtyard in front of a tavern.

Edgar C. Schenck, Director of the Gallery, in discussing Gillot says: "Although his drawings and engravings have long been admired, he was almost unknown as a painter until quite recently. The inventory of his effects made at the time of his death was discovered and published by Georges Wildenstein in

1923. Gillot's part in the formation of the eighteenth century French style was underlined by several studies made in 1923 and 1924 after the Louvre announced the acquisition of one of his scenes from the Italian comedy, "The Meeting of the Carriages.' This canvas, formerly attributed to Watteau, Gillot's famous pupil, was identified as one of the five listed in the inventory of the artist's effects representing subjects from the Italian theater. One of these, the little painting 'Harlequin as Emperor in the Moon,' is in the Museum of Nantes. To this meager group the rare scene just purchased by the Albright Art Gallery must form an important addition."

MR. AND MRS. THADDEUS BURR BY JOHN SINGLETON COPLEY

The City Art Museum of St. Louis has recently acquired portraits of Thaddeus Burr and Mrs. Thaddeus Burr (née Ennice Dennie) by John Singleton Copley. These portraits, acquired from the descendants of the family, are splendid examples of the artist's American period. Painted probably in 1764, they are the first pre-Revolutionary American portraits to be added to the Museum's collection. Mr. and Mrs. Burr, whose home was in Fairfield, Connecticut, were close friends of John Hancock. Tradition says that in these portraits they are dressed for dinner at the Hancock mansion on Beacon Hill in Boston.

A LANDSCAPE BY SEBASTIEN BOURDON

From an article by Heinrich Schwarz in Museum Notes, Vol. 9, No. 2, Jan., 1952, Museum of Art, Rhode Island School of Design.

French seventeenth century landscape painting attracted unending admiration among English artists and collectors of the eighteenth and nineteenth centuries and exercised decisive in-

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fluence not only on English landscape painting but also on English landscape gardening of that period. During the centuries following their activity, Claude Lorrain, and to a lesser degree Nicolas Poussin, were the inexhaustible sources from which English landscape painting drew its inspiration and which still nourished a posthumous school of English landscape painters long after Constable had revealed a new visual approach towards nature. Reynolds, however, did not select a work by either of these masters when he wanted to elaborate on the noble, spiritual ancestry of Gainsborough. Instead he cited the work of Bourdon, a painter who like Gaspard Dughet, Poussin's brother-in-law, belonged to a younger generation and who had thus remained in the shadow of the great masters of their time.

Bourdon's Landscape with a Mill, recently acquired by this museum, is not free from the impact of Poussin's classical landscapes but we would look in vain for its model among the landscapes by Poussin. The century of Bourdon, Poussin, Descartes, Pascal was not only the great century of rationalism and science, but also the century of classical dignity and discipline striving for a fusion of reason and sentiment, for a reconciliation of scientific principles and human emotions. Bourdon's Landscape with a Mill has grown out of this dualistic attitude which has governed French ideology through the ages and which is reflected in the marvelous continuity and unity of tradition. The scientifically balanced scheme of classical purity and restraint, culminating in Poussin's mature works, is mellowed by the nostalgic mood permeating Bourdon's landscape.

Here nature does not seem hostile to man as in Salvator Rosa's inhospitable landscapes exhibiting decay and destruction. Solemn silence and serenity, calmness and peace pervade Bourdon's landscape. Its delicate colors, bound by the harmony

of silver-grey, follow the rhythm of the composition in which the horizontal elements are not sharply contrasted with the verticals but rather blended into a subtle unity. In the foreground the composition is "closed" by short diagonals, formed by the white horse on one side and the fallen trunk on the other. The motive of the group of trees on the left is resumed and varied in the two younger trees in the center; they lead diagonally into the far distance, underlining the illusion of depth and the receding of the undulating planes of the ground. The trees surrounding the pond and the ancient mill form the only distinct vertical elements in the picture. The others emphasize the horizontality flowing in melodious modulations through the Arcadian landscape. The chain of distant mountains, the winding river and the mill pond, the buildings, the arched stone bridge and the terrace-like terrain with its gentle elevations and depressions follow almost insensibly the same trend, leading from the subdued tones on the left and in the center into the luminous blue of the far distance. Only a few accents set in like precious stones, shine out of the harmony of greens, and of the rich variations of brown tones centered around the dark and opaque water level of the mill pond and the grove. They are white and red touches of the flowers, the foam of the waterfalls, the blue cloak and the glistening sparkle of the kettle attached to the back of the white horse, the yellowish-brown in the old man's garment which is echoed by the yellow in the sand pit. Poussin's late landscapes exhibit a similar lyric and melodious harmony, which in Bourdon's landscape seems to be overshadowed by a bucolic melancholy.

In contrast to Poussin's paintings, Bourdon's landscape does not form the frame for any historical, mythological or allegorical theme indicated by the figures enlivening the landscape. Yet symbolical allusions seem to be interwoven and gently

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SÉBASTIEN BOURDON, Landscape with a Mill Providence, Rhode Island School of Design, Museum of Art



PAUL GAUGUIN, The Bathers Washington, D. C., National Gallery of Art

coordinated with the linear and coloristic order of the com-

position and their rhythmic relations.

Viewing the Landscape with a Mill, which stands out as one of Bourdon's most beautiful and most freely conceived landscape paintings known to us, we can well understand the high esteem in which his landscapes were held by contemporary and later critics, who claimed that Bourdon's greatest achievements were in the field of landscape painting. The indebtedness of the nineteenth century to the great period of classical landscape painting becomes apparent in Corot and Courbet, in whose works the spirit of paintings such as this Landscape with a Mill re-emerges in a new transformation.

"THE BATHERS" BY PAUL GAUGUIN

The National Gallery of Art in Washington has recently acquired three paintings as a gift of the late Sam Lewisohn: Oarsmen at Chaton by Renoir; The Bathers by Gauguin; and Mending the Harness by Ryder.

The Bathers, reproduced here, was painted in 1897, five years before Gauguin's death and when he was at the height

of his powers.

A SUI DYNASTY BODHISATTVA

From an article by Philip R. Adams in the Summer, 1951, Bulletin of the Cincinnati Art Museum.

History sometimes moves by coincidence too broad for fiction. Otherwise it would be hard to explain that datable moment when a mature civilization lacking only the artistic resource of a monumental style was confronted by a mature religion peculiarly rich in sculptural possibilities. And it would seem much too contrived if such a meeting should instantly produce one of the world's great arts. Yet this is precisely what happened in the VI century A.D. when the spring sun of Buddhism, coming slowly up from India, touched the plastic genius of China into sudden flower.

The Sui Dynasty, A.D. 589-618, was a true golden age for Buddhism. Wen Ti, according to usually reliable chronicles, ordered the building of 3,792 temples, the repairing of over a million images, which must include the smallest votive figures, and the making of 106,580 new ones. Out of the handful that have survived from this multitude the Museum is fortunate

to own an acknowledged masterpiece.

It is of gray limestone, still covered with a tawny paint and traces of gold. The elaborate headdress, never worn by the Buddha who scorned both luxury and asceticism, shows that it is a Bodbisattva, probably, judging from the leaf-shaped object held in the left hand, Kwanyin, the most popular of them all. Kwanyin is the Indian Avalokitestara, always a figure of mercy and compassion. At this stage of development he is still a man though he has risen to a kind of neuter and wholly Buddhist superiority over the flesh. The Chinese, however, were persistent dualists, seeing the universe in terms of positive-and-negative, male-and-female. Soon they will identify Kwanyin with a south Chinese protectress of seafarers, making him over into a womanly agent of tenderness and intercession. By another historic coincidence this transfer will be complete at exactly the moment when the cult of the Virgin rises in the West.

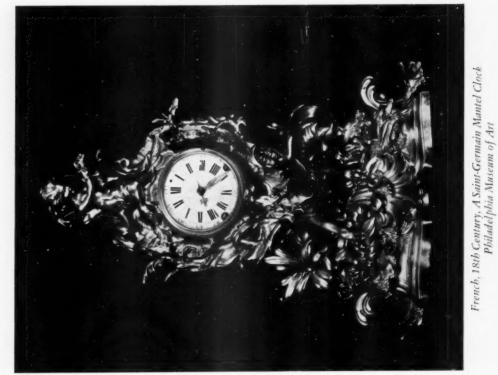
Sui style acted as a bridge between the abstract vitality of the Wei and the more relaxed naturalism of the Tang. It has the virtue of both, as the Museum's example witnesses. A certain look of metal about it also shows that stone was not the

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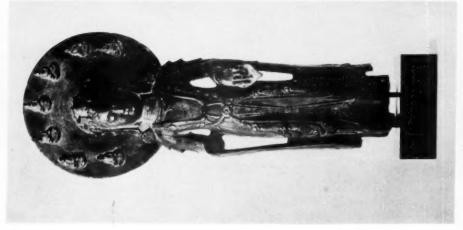
VAN GOGH GAUGUIN DEGAS DICKINSON MANET MATISSE SEGONZAC CHIU MONET DERAIN ISENBURGER JEAN DE BOTTON RENOIR PICASSO SOUTO WILLIAM THOENY

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only sculptural medium; bronze, wood, ceramic figures must have been even more numerous, though more perishable. Some of its features such as the pierced silhouette of the sleeve draperies, the thin disk of the halo with its seven manusbi, or past Buddhas, the jeweler's detail of the bead necklaces, seem to translate the lean grace of bronze into stone. And sometimes this mastery of materials can be the mark of a mature style, perfectly sure of what it wants to do and perfectly able to do it.

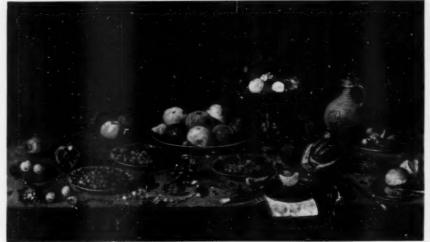
There are three mantle clocks by Saint-Germain in the Louvre (none of them as elaborate); there are or were wall clocks of his in the museum at Strasbourg, in German private possession and in the former collection of Mrs. Huntington in New York. This one came from an English collection.

A SAINT-GERMAIN CLOCK

By Fiske Kimball

One of the finest Louis XV mantel clocks has lately been given to the Philadelphia Museum of Art by Mrs. Rodolph M. de Schauensee. The ormolu case of this clock, in the height of the rococo style at its best, is by Jean-Joseph de Saint-Germain, celebrated Paris bronze founder and chaser, active 1747 to 1772, who was himself the son of the excellent cabinet maker Joseph de Saint-Germain.

On a base of moldings and shell-work rises a superstructure well exemplifying the contraste or asymmetry of the genre pittoresque, which came to dominate metal work from the first work of Meissonier, inventor of that phase of style in 1728. As from a cavern below the clock-proper emerges a dragon closely similar to one in the candelabrum engraved as Plate 68 in Meissonier's published oeuvre, which was collected in the mid-eighteenth century—soon after which the date of the clock must fall. The dial is framed in a cartouche formed by a double rim of rocailles, flanked respectively, to left and right, by a frond of palm and a sprig of leafage. At the top is perched in three-quarter view a cherub of violent asymmetry.



Still Life by Jan Breughel the Elder, (1568-1625)

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RECENT PUBLICATIONS IN THE FIELD OF ART

SIR JOHN DAVIDSON BEAZLEY, The Development of Attic Black-figure (Sather Classical Lectures, Vol. 24). Berkeley, University of California Press, 1951. \$6.50.

Sir John Beazley is without question the world's foremost authority on the subject of Greek vase-painting and it was a happy inspiration on the part of the University of California to invite him in 1949 to give the Sather Classical Lectures, now published, "almost exactly as they were delivered," under the title The Development of Attic Black-figure, since they shed a great deal of light upon dark places in the history of Greek art. At first sight black-figure vases may appear more forbidding than those in the later and more fully-studied technique of red-figure and have perhaps in consequence received less attention, yet on a closer acquaintance, such as the present survey is most admirably designed to give, one can hardly fail to appreciate and even admire their somewhat austere charm or to realize their great importance, not only to the archaeologist, but to all who wish to follow the history and development of European painting and drawing, the roots of which go down to Greek art of the sixth and fifth centuries B.C.

The black-figure technique of vase-painting consists of silhouette, elaborated and enlivened by the use of engraved lines for details and by the addition of red and white paint; it seems to have been invented in Corinth early in the seventh century B.C. and, after an experimental period, to have established itself at Athens during the last quarter of that century. In the opening chapter Beazley briefly traces the history of Attic vasepainting through the Geometric and Orientalizing (Proto-Attic) periods down to that moment, when with such a vase as the great Nessos amphora in Athens (pl. 5, 1) the blackfigure style proper may be thought to begin. Then follows a particularly valuable section on its early stages, which it is now possible to study in somewhat greater detail than before, thanks to material recently brought to light by excavations in Athens or its vicinity. Thence we pass to Sophilos, the first Athenian vase-painter known to us by name, who, while not perhaps himself an artist of the first rank, points the way to Kleitias, the great master of early black-figure, whose signature as painter appears upon the famous François vase in Florence (pl. 11, 1-2), dating to c. 570 B.C. Upon this fascinating work the writer dwells with a loving care almost equal to that lavished by the painter himself on the more than two hundred figures with which in six friezes the surface of the vase is decorated, each rendered with a firmness of hand and sureness of touch which impart to the miniature style a real grandeur and mark a new ideal in the conception of vase-decoration. This style, perfected by Kleitias, is continued in the tiny designs found upon the Little-Master cups of the middle and third quarter of the sixth century, which to many people will perhaps seem the most attractive examples of black-figure one has but to look at the delightful Birth of Athena on the cup by Phrynos (pl. 21, 1) or the enchanting series of little people on the New York cup (pls. 24-5) to fall a willing victim to their charm. This style, too, greatly influenced the art of the Amasis Painter and his mannerist contemporaries, with their archaic elegance and affected grace.

Parallel to the delicate miniaturism there also runs a more monumental style descended from the great vases of the first stages of black-figure and well illustrated in its early development by such a masterpiece as the Acropolis dinos 606 (pl. 13, 1-2 and 14, 1), figuring an epic battle-scene which catches not a little of the grandeur and rapidity of Homer. Hence we pass



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to Lydos, to whom has been ascribed the huge column-krater in New York with its riotous procession of satyrs and maenads, and from him to Exekias, in some ways the greatest of all blackfigure artists, who draws with sensitivity and charm and in whose heroic figures (pls. 28-9) we see the marks of character and good breeding. Few black-figure scenes are more powerful than his Death of Ajax (pl. 32, 1); nor should we overlook its no less moving sequel painted by one of his contemporaries, otherwise unknown, on an amphora in the Vatican (pl. 33).

About 530 B.C. comes a momentous change in vase-painting with the invention of the red-figure technique, probably at the hands of the Andokides Painter, a pupil of Exekias. For some time the two techniques exist side by side and much respectable black-figure is still being produced in the later sixth century (pls. 38-9), but the decline is near at hand, and with a significant exception most of the black-figure vases of the fifth century are small and slight of drawing. Some have considerable charm and not a little interest in their subject-matter, but for the most part they are a sorry spectacle upon which the author rightly does not linger. The exception is an amphora of special shape, awarded as a prize in the Panathenaic games, which were founded in 566, to about which time the earliest examples probably belong. Such vases continued to be made in the black-figure technique even as late as the second century B.C., preserving in all essentials the original shape, but modifying the character of the decoration to suit changing tastes. Thus, though their artistic merit may be slight, they are of considerable importance from the standpoint of chronology, especially in the fourth century, when the practice of inscribing upon them the names of the officials of the year provides us with a series of vases to which absolute dates can be assigned.

Such in brief outline is the scope of this excellent work. It fills a long-standing need for the student of Greek vase-painting, who will now await with an even keener interest the appearance of Attic Black-figure Vase-painters, in which the author promises to give lists of the works of all the black-figure artists, but who meantime can pursue his studies considerably further with the aid of the very full notes which follow the text and of the useful index, with its invaluable section on "Themes and Details." For the general reader this admirably produced book, with its 49 plates of collotype illustrations, provides an authoritative and stimulating introduction to an early phase in the history of Western art with which he may well be unfamiliar. He is indeed fortunate to be in the hands of so skilled a guide, whose highly individual yet extremely clear and direct style makes the reading of his work a sheer delight.

A. D. TRENDALL University of Sydney

IRVING S. Olds, Bits and Pieces of American History. As told by a collection of American Naval and other Historical Prints and Paintings, including Portraits of American Naval Commanders and some Early Views of New York. New York, 1951.

Under a modest title this is the catalogue of an interesting and important collection formed by Mr. Olds, which is of interest to collectors and students alike. The author says in his preface that he has in mind "the future publication of a more ambitious work on American naval prints and portraits of American naval commanders of this early period, which would embrace all known prints of this character. In the preparation

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of such a book, it would be most helpful to have corrections, suggestions and criticisms from readers of this publication." The period covered by the naval prints in the present volume is from the French and Indian War to the close of the War of 1812. Five hundred prints are catalogued and 129 illustrated. The high standard of printing and illustrations and the careful text make this a most praiseworthy publication.

JOHN I. H. BAUR, Revolution and Tradition in Modern American Art. Cambridge, Mass., Harvard University Press, 1951. 154 pp., 199 illus. \$6.00.

Americans have never been avid seekers of truth in the arts, as Mr. Baur points out in this supremely logical book, and our past indifference to both art and the artist has scarcely nourished an esthetically perceptive or receptive people. Times and circumstances are changing, happily. Perhaps a growing national maturity has accompanied the responsibility we have accepted as a nation, making us more nearly aware that the arts are necessities in a civilized life. This new general interest, suddenly sprung, has brought many of us finally face to face with an art that has long since ceased to be a simple statement. It has, on the other hand, grown from the impudent young puppy that modern art was casually considered to be not so long ago, into a vast complex creature, too powerful now to be quelled by a terse word and able, even, to make a brave show in the face of neglect.

Many authors have labored to aid the perplexed public in bridging the gap between itself and the firm ground of understanding. Many books have been devoted to the esoteric aspects of modern art, enlarging them out of all proportion to their importance in the growth of modern art as a whole. To feel

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reasonably comfortable and at ease in the fascinating adventure that modern art has rather suddenly become to so many people, it is necessary to have a very broad picture of how events, ideas, techniques and artists have developed. It is also necessary to keep clearly in view those modes which we customarily think of as being "traditional" and to maintain a strong hold on the connections between the old and new that distinctly exist. Admittedly, this is not easy to do and it is difficult to conceive at this time of a clearer, more specific approach to the problem than Mr. Baur's.

In his preface the author states that this book is not a history and it certainly is not a detailed chronicle of events and their tributary data. I am sure, however, that few histories in any field could surpass Mr. Baur's accomplishment of presenting the broad picture, in excellent perspective, of which we have felt the need so forcibly. Beginning with a general introductory survey, Mr. Baur proceeds lucidly, through the varied phases which have characterized American art during the past fifty years, arriving finally at a concluding section whose brilliance and clarity is not obscured by the factual character of the author's prose. There are portions of the chapters entitled "The Artist in the Modern World" and "Trends and Portents" which seemed to me to be authentically moving, and the book as a whole is consistently illuminated by fine flashes of perception.

In addition to the great service this book performs for the general reader, it should be welcome reading to the historian and critic as well. Revolution and Tradition in Modern American Art is an important contribution to the scholarship of modern art—a scholarship which must be creative in itself—and immensely valuable because of its sincerely impartial and careful consideration of each facet of his subject. For the pur-

poses of his book Mr. Baur has not allowed himself to become an esthetic theorist but preserves throughout his position as a remarkably sensitive observer. Unhesitatingly Mr. Baur has undertaken to consider the major objections that have been presented in opposition to modernism in art and has answered them with a rare logic and conviction, and in a way which does not kill the problem, the last thing one would ask to happen if the problem is a stimulating one, but places it upon a plane where it becomes wieldy and comprehensible.

> A. F. PAGE Detroit Institute of Arts

CATHARINE OGLESBY, French Provincial Decorative Art. New York, Charles Scribner's Sons, 1951. \$8.50.

This delightful book on a phase of French craftsmanship which is often so outrageously misunderstood in this country is a welcome addition to the rather meagre literature on the subject. The title, however, is perhaps misleading, and the author's definition of "French Provincial" is perhaps too broad, since it includes such works of art as the silver vessels by Biennais which belonged to Pauline Borghese, Philippe de la Salle brocades and Sèvres vases. But let us not quarrel about definitions. Far more important is the fact that Miss Oglesby's volume, profusely illustrated and sensitively written, is an excellent tool. The reproductions—some 300 of them—were chosen far more carefully than is usualy the case and give a clear idea of what is characteristic in French decorative arts. (Yet were there no better examples of French Savonnerie or Aubusson rugs available?) The chapters follow a logical sequence; the most useful sections being perhaps those devoted to French glass, about which so little is known here, and the section on "French Provincial in Canada, 1613-1870," for which our Canadian friends will be grateful.

MARIUS BARBEAU, Totem Poles. Volume II, Totem Poles according to Location. Ottawa, National Museum of Canada, Bulletin no. 119, 1951. 375 illus. \$2.50.

This second volume of Dr. Barbeau's publication (of which the first volume was reviewed in the Summer, 1951, issue of this magazine) offers first a review of totem poles according to their place of origin. Their present locations scattered over the world are recorded in the descriptions together with all the relevant information gathered by Dr. Barbeau from Indian or from published sources. These notes, which come in many cases direct from Indian owners, the descendants of those who erected the poles, are of great historical value.

The section of synthesis and compilation which follows is drawn likewise from Indian oral traditions, published records and Dr. Barbeau's own observations. The topics covered are: (1) The growth of heraldry or totemism on the North Pacific Coast; (2) Numbers of carved poles; (3) Painted house-front and doorway carvings; (4) Monumental carvings; (5) The technique of totem carvers; (6) The growth of totem-pole carving - early records, comments by later observers, in mythology and tales, and opinions of Tsimsyan and Haida informants as to the age of the art; (7) Early cultural contacts in the Northwest Coast; (8) Workshop items

Perhaps the character of these two volumes is best suggested by the author's statement on his sources of information: "The bulk of the material on the Tsimsyans, the Haidas and the Kwakiutls, as utilized in this book, was obtained at first hand by the author in the course of field expeditions for the National Museum of Canada, between 1915 and 1947, and during the



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same period, by his assistant William Beynon, of Port Simpson, now chief of a Wolf clan of the Niskaes. Although research work was carried out for brief periods in 1939 and 1947 among the Haidas of the Queen Charlotte Islands, the Tlingits in Alaska, and the Kwakiutls and the Nootkas of the Coast of British Columbia (Arthur Price assisting among the last two), the author here had to rely to a greater extent on the literature in print, as quoted, whenever it was available..."

The illustrations, though intended primarily for factual record, are of great interest to this reviewer also as documents of

artistic character.

French Painting, 1100-1900. Pittsburgh, Carnegie Institute, 1951.

The fully illustrated catalogue of a splendid exhibition, which brought together in Pittsburgh most of the great French works of art available in this country. Extremely well displayed, with restraint and taste, the show was probably the most important exhibition held last year in America. The selection from American collections, with one or two exceptions, was above reproach, and the Goncourt's concept of the "superbe enchaînement des choses," which is one of the main characteristics of French art, was fully proved. There were few unpublished or little known works, although mention should be made of Ingres' miniature-like portrait of the Comtesse de La Rue, discussed elsewhere in this issue, the splendid Classical Landscape by Bourdon, and the small Fragonard sketch with an extraordinary touche, lent by Miss Helen C. Frick. The French museums contributed comparatively little - only the Louvre with four or five paintings and the Aix Museum with one portrait

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sent works of art. In such a major show, this was disappointing, inasmuch as the best of these, Chardin's Bénédicité, is well known in this country. The others, Vouet's Allegory of Riches, Rigaud's Robert de Cotte, Ingres' Portrait of Bochet, did not really add to the interest of the exhibition, which did so much for French prestige in the United States.

Catalogue of Paintings, Water Colors, Drawings, Modern Sculpture. Aberdeen Art Gallery. 3rd ed., May, 1950. 2s.

This catalogue is no more than a check list of the works of art owned by the Aberdeen Art Gallery. There are no reproductions and the text is uncritical. Yet such are the resources of the museum that we hope that a more complete catalogue may follow: reproductions of, say, the water colors of Peter de Wint or Devis would be most helpful. The museum is rich also in French works of the Romantic and Barbizon schools, about which it would be helpful to have more information.

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GISELLA M. A. RICHTER, Three Critical Periods in Greek Sculpture. New York, Oxford University Press, 1952

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LETTERS TO THE EDITOR

Dear Sir:

Can any of your readers aid me in locating the works of Thomas D. Jones (1812-1882)?

From his studios in Cincinnati (1841 to about 1850), New York (for six years), and Columbus, Ohio (during his last years), Jones produced about sixty sculptures (including stone, bronze, and wood) mainly of national figures such as Lincoln, Seward, Chase, Breckenridge, Thomas Ewing, John Coleman, William Henry Harrison, Clay, Francis Marion, Lewis Cass, Thomas Corwin, Winfield Scott, Daniel Webster, Washington, and Queen Victoria.

Since a complete catalogue has never been compiled, I should appreciate very much receiving any clues as to the present location and ownership of any work executed by Jones.

(Signed) Robert Price Otterbein College Westerville, Ohio

Dear Sir:

The writer is compiling a list of the paintings of Jacob Eichholtz (1776-1842), portrait painter of Lancaster, Pa., with names of owners, both past or present; and seeks further material concerning Eichholtz. Information will be appreciated as to the location of paintings or portraits, letters, diaries of the period: from any sources other than the Frick Art Reference Library. Acknowledgement will be made of any assistance used in any future publication. Please address the writer at Schenley Apartments, Fifth Avenue, Pittsburgh 13, Pa.

(Signed) Rebecca J. Beal

ERRATA: Volume XIV, number 3, 1951, p. 193 — under figure 10 the artist should be JOSEPH Highmore instead of James.